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## A Phenomenological Investigation of Creativity in Person Centered Expressive Therapy

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To the Graduate Council:

I am submitting herewith a dissertation written by Mukti Khanna entitled "A Phenomenological Investigation of Creativity in Person Centered Expressive Therapy." I have examined the final electronic copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in Psychology.

Kenneth R. Newton, Major Professor

We have read this dissertation and recommend its acceptance:

Wesley Morgan, Howard Pollio, Marvelene C. Moore

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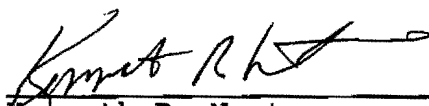
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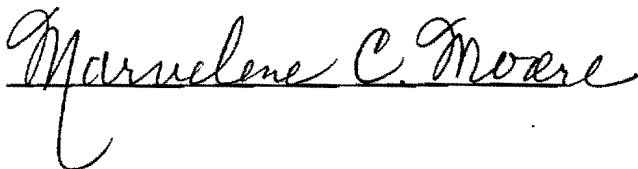
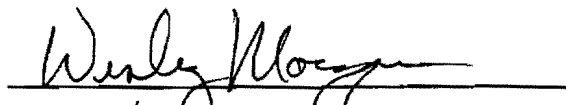
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A PHENOMENOLOGICAL INVESTIGATION  
OF CREATIVITY  
IN PERSON CENTERED EXPRESSIVE THERAPY

A Dissertation  
Presented for the  
Doctor of Philosophy  
Degree  
The University of Tennessee, Knoxville

Mukti Khanna

December 1989

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## DEDICATION

This dissertation is dedicated with love to the wisdom, courage, and inspiration of my movement mentor, Juan Valenzuela, and my beloved cousin, Dhiren Bhagat, who made their transitions from this life in the course of this work. Juan's credo, "We are not here to do what has been done before" has left an indelible mark on my life. Dhiren's pursuit of truth and "characteristic inkslinging venom" has left an indelible mark on minds and hearts throughout India and the world. In the words of his mother:

When all men lie in slumber deep,  
I lie awake and feel (unable to sleep)  
The scent of the woods is in my breath  
The warmth of fire is in my flesh  
The romance of the whole world is in me  
I cannot sleep  
I cannot sleep

-MA



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## ABSTRACT

The field of creative or expressive arts therapies seeks to harness the power for creative expression to the process of psychotherapy. Although expressive arts therapies are increasingly being used with a variety of populations, including the elderly, the disabled, intergenerational, and cross-cultural groups, a comprehensive theory of expressive arts therapies has yet to emerge. In addition, there is a paucity of research of what works in such therapies. A comprehensive theory of expressive arts therapies, however, can only emerge from the expressive arts themselves, reflecting the uniqueness of the creative process that is at their foundation. Qualitative research focusing on the experience of creativity in expressive therapy settings may be an essential step toward the development of a theory of expressive therapies.

Using phenomenological research methods, this study explores the experience of creativity in relation to training programs conducted at the Person Centered Expressive Therapy Institute (PCETI). Coparticipants were eighteen adults, ages 27 through 65, involved in the institute from a variety of national and international locations. A dialogical research interview was chosen to study the experience of creativity in the context of PCETI. Written transcripts were made from the audiotapes of interviews and used to develop themes that described

coparticipants' experiences of feeling creative. A structure of the experience of creativity in relation to PCETI emerged consisting of seven themes: experiencing the creative connection, universality, sharing, trusting, allowing, freeing, and empowering. Methodological checks were incorporated into the data analysis to ensure rigor. The use of a scoring manual and fidelity checks of the themes to coparticipants' experience and the researcher's colleagues' understanding of the phenomenon are described in the context of a qualitative research paradigm.

Results are discussed in relation to PCETI, the person centered approach, expressive therapies, and transpersonal paradigms. The results of this study have implications for the development of a theory of expressive arts therapies and for expanding applications of the person-centered approach. Results also suggest phenomenology provides a rigorous, yet compatible, methodology to research expanding applications of the person-centered approach as well as other realms of humanistic psychology.

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## CHAPTER I

### INTRODUCTION

It is as though we are all artists, but instead of canvas and paint or marble and music as our medium, our very bodies, mind and life experiences are the materials of our creative experiences.

(Kornfield & Goldstein in Boswell, 1988, p.111)

The concept of creativity has fascinated, enticed, and continued to elude mankind throughout the ages. Perhaps the elusive nature of creativity is captured in Edwards' reference to creativity as the chameleon concept. According to Edwards, the basic description of the nature of the creative process has been around since antiquity (Edwards, 1986).

Examples of the creative process abound throughout history. For example, the American inventor Elias Howe perfected all of the features of the sewing machine except the needle. Until that time, needles always had a point at one end and an eye at the other to hold the thread. Howe didn't know how to incorporate this into his design of the sewing machine until one night he dreamed of being attacked by savages carrying spears that had eye-shaped holes near their tips. This "Ah-ha!" experience inspired Howe to design a successful sewing machine needle that had a hole at the pointed end (Edwards, 1986, p.27).

In another example, Kekule's answer to how molecules might connect to one another also occurred in a dream in

which he dreamed of a "snake" of atoms seizing hold of its own tail, leading Kekule to discover that the carbon chain of atoms in benzene did "swallow its own tail" in its cyclic or ring structure (Harmon & Rheingold, 1984, p.41).

At times, the creative process can be filled with frustrations, doubts, and uncertainty, as illustrated in Watson's and Crick's search for the structure of DNA (Motamedi, 1982). Watson's revolutionary insight into the structure of DNA came during a time when he was doodling on paper, unable to keep his mind from wandering, rather than during a period of intense, purposeful effort.

What is the process that leads to these and other creative breakthroughs? The creative process is described by Matanovic (1985) as the cultural DNA which motivates the work of a growing number of individuals who realize that at the core of any cultural change lie issues of creativity and artistry. Art awakens our dormant potential and allows new ideas and images to surface. Matanovic believes working with creative media can liberate the familiar. Playful creativity is a magical rejuvenation that becomes an invaluable gift. Like a stained glass window crafted by shaping pieces of glass into a patterns, the work of cultural change comes to life when when the light of creative ideas shines through. Out of the chaos of an old order, a new order is created. Arguelles (1985, cited in Matanovic) also believes that art is a form of enlightened

behavior that is constructive, done out of compassion, not only for human beings, but for the environment and the planet itself.

Throughout my life, I have been intrigued by the power of the creative process in unveiling surprising insights as well as in bridging interpersonal, intrapsychic, and cross-cultural barriers. Growing up as an Asian American in the public school systems of Memphis during a time when forced desegregation was initially being implemented, I became acutely aware of racial barriers and stereotypes. "White flight" occurred as hundreds of students and teachers withdrew from the public school system to avoid having to learn and work in a desegregated environment. While buses brought black, white, and other minority students together in the same building, rigid racial divisions were often maintained in the classroom, lunchroom, and other arenas. I knew of students who were interested in participating in school athletics. Many of them would not try out for an athletic team if the team was either primarily all black or white and they were of a different race for fear of personal harm in the locker room. I was involved in instrumental music and noticed that "being in the band" seemed to be one of the few arenas in the school in which both black and white students freely intermingled and encouraged a spirit of cooperative excellence in playing both concert band and jazz pieces as an ensemble.



I experienced the transformative power of the creative arts in another multicultural environment when working as a teacher's aide for an international nursery school during my senior year of college work. The students were the two and three year old children of foreign graduate students and were not all fluent in English. The "curriculum" of the nursery school was built on music, movement, and art experiences. A high degree of cohesiveness emerged in the school among the children who communicated freely through art modalities and non-verbal free play.

After graduating from college, I spent a brief period of time studying classical dance in a college of music and dance in India. The students in the class came from many countries including Germany, Mexico, Korea, China, America, Venezuela, Nepal, and India. They also represented a variety of technical expertise ranging from students with very moderate movement backgrounds to performing artists for the Shanghai Ballet. The teacher was a petite man in his seventies from a small village in the Gujurat province of India who spoke no English. The primary medium for communication was movement and drumming. I was amazed at the amount of cohesiveness and understanding that I experienced with the members of this class primarily through our communication in movement and sound.

These cross-cultural experiences formed the basis for a growing interest in the facilitative potential of the

expressive arts to promote a sense of understanding and unity. Having studied relationships between the natural sciences and the social sciences during my undergraduate years, I focused on relationships between the fine arts and social sciences during my graduate studies. Specifically, I have been exploring applications of the expressive arts in learning the practice of psychotherapy. I am becoming increasingly involved with art as a process to facilitate communication and understanding, rather than as a finished product leading to a performance or exhibition.

Participation in Special Arts Festivals with populations of varying abilities has reinforced my belief that the expressive arts provide a potentially powerful vehicle for communication that transcends verbal barriers. The simple acts of touching paint to paper, moving, or making music become a universal bridge, and create a common ground for connecting to the life in all people (Siegal, 1987).

My work with expressive arts modalities has been invaluable in providing insight into my experiences both personally and professionally. I have been surprised at some of the spiritual dimensions that emerge in my expressive arts work. I also have found using the expressive arts on my own to be invaluable in understanding both the cognitive and experiential realms of working in psychotherapy.

As I have begun to integrate my training in expressive arts in working with various populations, including geriatrics, schizophrenics, and the emotionally disturbed, I am becoming increasingly aware of the need for a comprehensive theory of expressive arts therapies: no such theory currently exists. While I became interested in the person-centered movement primarily through my interest in the expressive arts therapies, I am also becoming increasingly interested in the myriad of potential applications of person-centered work, particularly in cross-cultural settings. Siegal (1987) states that the arts not only affirm life, but also offer an opportunity to express and transform a whole range of human feeling:

When grounded in color, movement, or drama, even the most powerful rage can open into a larger, more elemental world: a greater reality which includes these feelings, but can transcend them. When anger is expressed in color, for example, red and black, it is possible to see it as a basic elemental force, such as fire, and to become energized by its power, rather than destroyed by it ... Participation in the arts offers one of the few opportunities for these forces to be expressed, even appreciated without destroying life... The transformative power in making art is the most powerful force I know in creating a world community.  
(1987, pp.9-11)

Before attempting to evaluate the impact of expressive arts or person-centered interventions, it was necessary to first describe - - as richly and accurately as possible - - what the experience itself is like. The present study explores the experience of creativity in person-centered

expressive arts work using phenomenological research methods.

## CHAPTER II

### LITERATURE REVIEW

Man has made use of art forms - painting, writing, music, drama, and dance as a means of communicating his inner feelings about himself and his environment since the beginning of history and probably before that.

(Chace cited in Chaiklin, 1975, p.57)

#### The Creative Process

Theories of creativity vary widely in their scope. Katz (1977) describes creativity as the core of man.

Paradoxically, he also states that "trying to define creativity . . . is like trying to pin down a cloud or a breeze - - so much eludes definition, so much is lost (1977, p.5)." Various reviews have attempted to categorize theories of creativity. In this review, I will examine some theories of the creative process from both psychological and biological viewpoints.

Gowan (cited in Treffinger, Isaksen, & Firestein, 1983) has categorized creativity theories into four major groups: 1). cognitive, rational, and semantic theory 2). personality and environmental theories 3). mental health and psychological adjustment theories 4). psychoanalytic and neo-psychoanalytic theories.

In Gowan's model, the cognitive, rational, and semantic approaches emphasize defining phases or stages of the creative process, as well as the products of creative

thinking and problem solving. One of the best known and earliest of these theories was first published by Wallas in 1926 in The Art of Thought (Harmon & Rheingold, 1984, p.21). Wallas proposed that the creative process consists of four stages: preparation, incubation, illumination, and verification. Preparation involves assimilating as much information, unconscious as well as conscious, about a problem to learn even the most tangential facts about it. Incubation involves relaxing conscious consideration of a problem to allow the subconscious to operate on it. Incubation techniques may include daydreams, meditation, diversion, and play. The combination of preparation and incubation allows illumination, or insight, to occur. Illumination may take many forms. It may be conceived of as a state of heightened awareness and expanded knowledge in which a unique solution, image, idea, or theme occurs. Once illumination has occurred, verification involves critical evaluation of the work in terms of the existing order. Poincare described verification as putting the solution into concrete form while checking for error and usefulness (Edwards, 1986, p.3).

This basic model of creativity has been expanded by various theorists. Edwards (1986, p.3) states that Helmholtz was the first to categorize Wallas's three stages of the creative process into : saturation, incubation, and illumination, which were later supplemented by Poincare's

stage of verification. The preparation stage has been termed "first insight" by psychologist George Kneller to encompass both problem solving and problem finding. Cagle (1985) theorizes that Wallas's stages of the creative process may be regarded as a process of abstracting and concretizing. In this model, dimensions of the abstract and concrete domains of creative thought operate during identification, revelation, synthesis, evaluation, and verification. General attitudes of the abstract domain include flexibility, curiosity, risk taking, tolerance of ambiguity and time, and imagination. In the concrete domain, mental activity shifts from nonlinear to linear during a process of systematic resolution. Edwards (1986) states that each stage in the creative process may vary in the length of time required and one project may require repeating the cycle of stages.

Within the framework of cognitive, rational, and semantic theories, specific approaches have derived other definitions of the creative process. Guilford's theory of cognitive abilities defines creativity as a cognitive function that is distinguished from intelligence (Ariete, 1976). Divergent thinking, a key component in this model, is characterized by flexibility, originality, and fluency to produce unusual solutions. In Gestalt theory, the entire process of creativity is viewed as one consistent line of thinking to search for the interdependence of parts and

wholes. Koestler's associative theory of creativity defines the creative process as "a mental occurrence simultaneously associated with two habitually incompatible contexts." (Ariete, 1976, p.17).

In comparison to these cognitive approaches, personality and environmental approaches emphasize the affective nature of creativity. These theories focus more on the nature of the person and less on the processes or products of creative thinking and problem solving. Von Oech (1986) defines four roles of the creative process: explorer, artist, judge, and warrior. The explorer role is adopted in the search for new ideas. The artist role transforms information into new ideas. The judge role evaluates the merit of an idea and decides what to do with it. Finally, the warrior role is for carrying an idea into action. Similar to Wallas's paradigm, Von Oech states that there is a fair amount of shifting back and forth between roles.

Other personality and environmental approaches to creativity include theories emphasizing personality characteristics (Barron, 1972 cited in Treffinger, 1983, p.10) and case studies of interviews with Einstein, Yeats, Coleridge, Kipling, Jung, and others (Ghiselin, 1952). Both sets of results emphasize the value of understanding, discipline, and hard work in the creative process through a "lively sense of the divergencies of individual approach and



procedure" (Ghiselin, 1952, p.11). Torrance's theories view creativity as a process that occurs naturally within a facilitative environment (Vessels, 1982, p.186). While Torrance does not explicitly define the motivation for earlier stages of the creative process, he suggests that the final stages, hypothesis testing and communication, are motivated by the tension caused by a problem that cannot be solved in habitual ways.

From an environmental perspective, Woodman (1981, p.60) states that Skinner's explanation for creative behavior combines operant reinforcement theory with Darwin's evolutionary theory to explain creative behavior:

Operant conditioning solves the problem (of explaining creative behavior) more or less as natural selection solved a similar problem in evolutionary theory. As accidental traits arising from mutations are selected by their contributions to survival, so accidental variations in behavior are selected by their reinforcing consequences.

(Skinner, 1974, cited in Woodman, p.60).

Skinner (1980) states that "although there is no calculus of truly novel things (if there were, the novelty would be moved back at least one step), there are calculated ways of generating accidents to improve the chances that an important novel combination of events will occur. (p.216)" In the context of teaching, Skinner (1968) believes that by defining the behavior we wish to teach, we can search for the conditions of which it is a function and design effective environments to maximize the probability that original responses will occur.

Other approaches to creativity in the category of mental health/psychological growth category stress human potential for self-realization, personal growth, and fulfillment. According to Maslow, creativity stems from attempts at self-actualization. Creativity may turn out to be the same thing as self-actualization: a desire to become everything that one is capable of becoming (Woodman, 1981, p.53). Maslow maintained that the capacity for creativity is fundamental to all human beings; creativity exists as a potentiality present in all persons at birth. Based on this assumption, Maslow defines three types of creative processes: primary creativity, secondary creativity, and integrated creativity (Lesner & Hillman, 1983, p.104). Primary creativity is based upon unconscious and primary thought processes. Generally, primary thought processes refer to direct, reality-ignoring attempts to satisfy needs irrationally, regardless of reality constraints. Secondary creativity is primarily dependent upon secondary thought processes characterized by realistic, logical thinking, and planning through the use of conscious mental processes. Integrated creativity depends upon the utilization and integration of both primary and secondary thought processes, similar to the "tertiary" creative process described by Arieti (1976, p.13) as a "magic synthesis" in which the new, the unexpected, and the desirable emerge.

Similar to Maslow, Rogers states that the "mainspring of creativity appears to be the same tendency which we discussed so deeply as the curative force in psychotherapy, man's tendency to actualize himself, to become his potentialities" (Rogers, 1959, cited in Woodman, 1981, p.58). According to Rogers, the creative person is characterized by an openness to experiences, an internal locus of evaluation, and the ability to play spontaneously with ideas, colors, shapes, and relationships.

In addition to Rogers and Maslow, Land proposes an Ecological Growth Model of Creativity based on four phases of growth during the creative process: 1). additive growth - - creative hybridization 2). replicative growth - - creative improvement 3). accomadative growth - - creative transformation 4). transformative growth - - creative transformation (Vessels, 1982, p.19). These four stages comprise a recurring cycle by which systems manifest their capacity to adapt to both positive and negative feedback by taking in information, breaking it down, putting it back together in new ways, evaluating the usefulness of these configurations, taking action, and responding to reactions from the environment to this action.

From a different perspective, Gowan's classification of psychoanalytic and psychodynamic approaches to creativity include the works of Freud, Jung, Rank, Kris, and Kubie. Taylor (1975, cited in Woodman, 1981, p.44) states that

Freud was the first to undertake serious work on creative ability. According to Woodman's analysis, all cultural achievement, including creativity, occurs through the process of sublimation. Briefly, sublimation can be defined as a redirection of energy or impulses from an object that is sexual to one that is social in nature. Freud viewed creative persons, particularly artists, as having an unusual capacity for sublimation. Getzels and Jackson (1962) summarize Freud's position on creativity as follows:

1. Creativity has its genesis in conflict and the unconscious forces motivating the creative "solution" are parallel to the unconscious forces motivating the "neurotic solution."
2. The psychological function and effect of creative behavior is the discharge of pent-up emotion resulting from conflict until a tolerable level is reached.
3. Creative thought derives from the elaboration of the freely rising fantasies and ideas related to day-dreaming and to childhood play.
4. The creative person accepts these freely rising ideas; the noncreative person rejects them.
5. The role of childhood experience in creative production is emphasized, creative behavior being seen as a continuation and substitute for the play of childhood.

Similar to Freud, Jung also saw creativity as springing from the unconscious. Jung believed that the creative process occurs in two modes: the psychological and the visionary (Arieti, 1976, p.26). In its psychological mode, the content of the creative process is drawn from the realm of human consciousness. While this may encompass a vast

array of experiences such as family, society, crime, and human destiny this mode "belongs to the realm of the understandable" and "nowhere transcends the bounds of psychological intelligibility." In contrast, the visionary mode of creativity stems from the unconscious. Jung divided creativity influenced by the unconscious into "symptomatic art" which stems from the personal unconscious of the individual, and "symbolic art", which stems from the collective unconscious of human beings (Woodman, 1981, p.46). The collective unconscious is considered to contain archetypes or primordial experiences that have repeatedly occurred throughout human history. Jung theorized that creativity depends upon the interaction between the conscious and the unconscious mind. By reawakening experiences from the collective unconscious, the creative process confers on the work of art a universal significance (Arieti, 1976, p.27).

Rank placed greater emphasis on the influence of consciousness in creativity than did either Freud or Jung. For Rank, creativity is a central construct in understanding human behavior (Woodman, 1981, p.48). Rank's ideal personality type is called the "artist." Creativity is considered to lie equally at the root of artistic production and of life experience; creative integration is the highest goal of humankind. Rank refers to the concept of "will" as a central motivating force in shaping an individual's life.

The will manifest itself negatively in repression and positively in the urge to create. While recognizing the effects of the unconscious, fantasy, and daydreaming, Rank considered the creative person to have a high degree of conscious control over his or her will, as opposed to being mainly controlled by the unconscious. Rank viewed the creative individual as representative of the ideal functioning in the human being.

Kris is another psychoanalyst who did not study creativity exclusively from the point of view of unconscious motivation. According to Kris, creativity stems from the preconscious rather than the unconscious. The preconscious is considered to be on the borderline between conscious and unconscious states and contains material capable of becoming conscious under proper conditions. Additionally, Kris considered the use of primary process in creativity as "a regression in the service of the ego." Regression in the service of the ego refers to a conscious retreat to an earlier level of development in order to find insight or insight by relinquishing some of the layers of development or socialization of the more mature mind. This is differentiated from regression which is an unconscious attempt to avoid anxiety (Woodman, 1981, p.50).

Kubie (1967, cited in Woodman, 1981, p.50) expanded Kris's position on the role of preconscious functioning in creativity. Kubie, however, sees preconscious processes in

creativity as being related to healthy and adaptive functioning rather than as a sublimation or regression. According to Kubie, "the implication . . . that there is a separate and special mechanism known as the sublimation of unconscious processes may not be needed to explain creativity and may actually be misleading." (Woodman, 1981, p.50). Kubie did stress that unconscious processes can lead to neurotic distortion blocking creative behavior; preconscious processes, however, are associated with creative flexibility and production.

In addition to Gowan's categorization of creative theories, other theorists have developed psychobiological conceptualizations of creativity. Berlyne (1971, cited in Vessels, 1982, p.188) has proposed a psychobiological openness-to-closure model of why a person becomes open to new, disorienting information and what motivates resolution in aesthetic experiences. Briefly, Berlyne hypothesizes that pleasure may be experienced as an increase in arousal (when conflict or inconsistency) is encountered, or as a decrease in arousal (when unity or resolution is realized). Conversely, displeasure is associated either with an extremely low or an extremely high level of arousal. A person can be described as being "in need" and logically motivated to act to satisfy needs when either an extremely high or low level of arousal is experienced. The person

becomes open to new, disorienting information to motivate conflict resolution.

Several researchers have focused on the role of brain functioning in creativity. During the last two or three decades, hemisphericity research has begun to attract attention, stemming from Roger Sperry's 1973 split-brain experiments, initially with animals and later with epilepsy patients (Myers, 1982). In a comprehensive summary of left and right brain characteristics, Edwards (1979) describes the left-mode as being verbal, analytic, symbolic, abstract, temporal, rational, digital, logical, and linear, and the right mode as being nonverbal, synthetic, concrete - relating to things as they are, analogic, nontemporal, nonrational, spatial, intuitive, and holistic. This corresponds closely to Ornstein's description of the left hemisphere as being primarily involved with analytic thinking, especially language and logic, and tendency to process information sequentially. In comparison, the right hemisphere is primarily involved with orientation in space, artistic talents, bodily awareness, and recognition of faces: it tends to process information more diffusely than does the left hemisphere does (Myers, 1982, p. 198).

Based on this framework, Budznski (1977, cited in Vessels, 1982, p.192), proposes that the right half of the brain is dominant during extreme states of cortical arousal (excitement or drowsiness) freeing the individual from the



usual controls of the left hemisphere. Along the same lines, Martindale (1977, cited in Vessels, 1982, p.193) proposes that creativity depends upon inter-hemispheric exchange and the coordination of the functions of the two hemispheres; overdevelopment or underdevelopment of either side may impair creative functioning. Parnes (1977) proposes a cyclical alteration during a single creative experience between the right hemisphere and the left (Vessels, 1982, p.193). To increase flexibility in thinking, McKim (1972, cited in Myers, 1982, p.207) encourages integrating the left hemisphere and right hemisphere in each individual.

Another theory of brain functioning, that deals with the brain as a single unit rather than as a split division, is Karl Pribram's holographic brain theory (Campbell, 1984, p.33). According to Gardner (1985, p.283), holography is a system of photography in which a three-dimensional image of an object can be reproduced by means of light-wave patterns recorded on a photographic plate or film. A hologram is a plate or film with the recorded pattern; information about any point in the recorded image is distributed throughout the hologram.

In Pribram's theory, similar bits of information are stored in different parts of the brain. Pribram postulates that memory storage works like a hologram. Accordingly, memory is distributed in every part of the brain, localized

at no particular part. Consequently, brain tissue might be cut up without destroying the capacity to process and remember images as long as a few fibers are in working order; the whole can be constructed from any part. Pribram further states that all parts of the brain are capable of participating in all forms of representation, although they may vary in their dominance for specific functions.

Additionally, because many holograms can be superimposed upon one another, infinite images can be stacked inside our brains, leading to unlimited possibilities for creativity.

As can be seen in the evolution of brain theories, "either-or" judgments focusing exclusively on right or left brain divisions or any singular experience can be stifling to the creative process. According to Godwin (1979, p.33), "the crux of creativity is the dynamic interplay of dichotomies." Similarly, Myers (1982) cautions that one must be careful when applying the implications of hemisphericity research to "real world" situations such as problem solving: "Man's brain is a unified whole and there is probably considerably more sophisticated activity across the corpus callosum than most hemisphericity researchers are presently willing or able to admit (p.208)."

As can be seen, theories of creativity abound ranging from the psychoanalytic to the psychobiological. None adequately explains the nature of the creative process. Each framework provides another link in describing various

dimensions of creativity. Stage theories may not account for variations in the sequence of stages or address intrapsychic factors. Personality and intrapsychic theories may not account adequately for biological or environmental influences and the reverse is also true. Finally, the majority of theorists agree that the potential for creativity is universal. Although creativity may be referred to as a "magic synthesis", the creative process itself is not a magical ability reserved for a few human beings:

It is a fallacy to think of creativity as a rare or magical process. It is not a characteristic of a chosen few, but a process that is within all of us.  
(Lesner & Hillman, 1983, p.113).

### Expressive Arts Therapies

Based on the premise of creativity as a universal human ability, the field of creative or expressive art therapies seeks to harness the power of creative expression to the process of psychotherapy. Feder (1981) points out that artistic expression occurs across continents and can be found in every human culture. For primitive peoples, the arts often were used to treat physical and mental disorders through invoking spirits. Early philosophers, such as Plato and Aristotle, also described the emotional catharsis that could be obtained through music; specifically, Plato stated that "music is a medicine of the soul. When the soul has lost its harmony, melody and rhythm assist in restoring it

to order and concord (Feder, 1981, p.4)" In early Greek history, Pythagoras used music and dance with mental patients. The therapeutic use of arts receded during the body-mind dualism of the Middle Ages, although the Renaissance ushered in a resurgent interest in such use. Again, interest shifted away from using the arts therapeutically during the Victorian era with its debasement of the body. A reemergence of the use of the arts in therapy parallels the development of modern psychotherapy.

McNiff (1986) notes that there has been an increase in creative arts therapies from the mid 1960's to the present. Some theorists propose that art has existed and persisted throughout history to serve the psychological needs of humankind. Based on this relationship, Ulman (1977) states that psychotherapy seeks the age-old goal of art - - a reconciliation of individual needs with the demands of the world. Rank described psychotherapy as one of the ultimate forms of artistic activity. According to the American Association of Artists as Therapists, art and therapy are two elements of a single process. The skillful and effective practice of psychotherapy is an art and an artist does not need boundaries between art and life. Therapy may be conceived of as a process for helping the imagination grow stronger. (McNiff, 1986).

Most therapies strive to increase awareness of feelings. Langer (1953) states that knowledge about the

inner world of feelings is difficult to achieve because they are non-sensory and intangible qualities. She defines art as "the creation of forms symbolic of human feeling (1953, p.40)." Expressive arts therapies use a variety of verbal and nonverbal processes which may include movement, music, visual art, writing, and creative drama. According to Zwerling (1979, p.842):

The creative arts therapies evoke responses precisely at the level at which psychotherapists work to engage their patients, more directly and more immediately than any of the more traditional verbal therapies.

In most expressive arts therapies, the emphasis is on being engaged in a creative modality rather than on the creation of a formal product. According to Rubin, "The aim is not to produce art, but to see that which comes from hidden sources which can be brought to light through art media - to promote understanding, consciousness, growth, and transformation (Rubin, 1987, p.13)." Wadeson further states, "Art therapy is not the addition of art-making to therapy, nor the addition of therapy to art. It is a synthesis, a new entity, like water is not simply hydrogen and oxygen. A special sort of relationship evolves through sharing imagery (1987, p. 1)."

The feelings that are expressed through the expressive arts become available for the therapist to identify, develop, and change. Expressive arts therapies provide a potentially powerful agent to bridge intrapsychic, interpersonal, and cross-cultural divisions. In conjunction

with verbal therapies, creative arts therapies provide a viable therapeutic alternative for facilitating personal growth. In this section, I will explore how psychodynamic, developmental, Gestalt, and person-centered theoretical frameworks may be integrated with the use of the creative arts as a primary therapeutic modality.

### Psychodynamic and Developmental Approaches

The psychodynamic approach to creative arts therapies is based on theoretical concepts rooted in psychoanalytic theory. In this paradigm, the therapist helps the patient understand and gain control over maladaptive patterns of thought and behavior by questions, clarifications, and confrontations. Interpretations are used to make connections and to bring maladaptive patterns or cycles of behavior under one's conscious awareness, thereby making the unconscious conscious. Primary process material is brought into the format of secondary process. Creative arts processes can enhance the analytic experience of insight by bringing unconscious imagery to the surface, whether through movement, graphic art, or drama. I will briefly describe how a psychodynamic framework is utilized by therapists incorporating each of these modalities.

While there are many different approaches to the use of movement as a therapeutic tool, most movement therapists work from the fundamental premise of the integrity of the mind and body. A pioneer dance therapist, Trudi Schoop,

summarized this belief:

If I am correct in assuming that mind and body are inter-active, I feel a problem in mental disturbance can be influenced from either side. When psychoanalysis brings about a change in mental attitude, there should be a corresponding physical change. And when dance therapy brings about a change in body behavior, there should be a corresponding change in the mind . . . Both methods want to change the total being, mind and body.

(Smallwood, 1974, p.79).

Schoop (1974) believed that non-verbal and verbal therapies are complementary, potentially concurrent, approaches. From a developmental perspective, psychodynamic theory provides a diagnostic tool and conceptions of psychosexual phases and physical maturation. When a client stuck in early developmental phases is given an opportunity to release tension in movement, the person may begin to form clearer conceptions of his or her world. Movement provides a safe vehicle through which symbolic condensations and displacements may find resolution (Smallwood, 1974).

Siegal (1984), another pioneer in movement therapy, integrated psychodynamic principles with dance-movement therapy processes to illustrate how each of the various developmental and maturational phases includes a set of movements and muscular patterns including levels of relationship. For example, movement patterns of the psychoanalytic oral stage of development include a lack of relaxation and an over-sensitivity to sensory stimuli. A schizophrenic in an oral stage may exhibit the following movement characteristics: bizarre gestures, rocking, fusion

of limbs and torso, head rolling, tension around the mouth and neck, and little or no awareness of time and space. Towards the end of the oral phase, separation-individuation issues begin to predominate. During this phase, the therapist encourages both adult and child clients to dance by oneself to build up a sense of autonomy.

During the anal developmental phase, obsessive-compulsive defenses tend to predominate; these are characterized by a rigidity in movement, such as a stiff spine characteristic of toddlers. A quality of ambivalence may also emerge in movement patterns. For example, adult clients with borderline personality organizations - - unable to integrate hostile and loving feelings towards the same person - - may motorically engage in running away and coming to the therapist. Other movement patterns characteristic of this phase include generalized body tension, an inability to swing the pelvis, highly structured and constricted use of rhythms, and a shallow breathing pattern with fixed rhythms.

During the phallic developmental phase, incorporation of the genitals into the body image occurs. Ideally, sexualized drives will be repressed and sublimation will occur. If a smooth transition into the latency phase is interrupted, hysteria is said to be the result (Fenichel, 1945, cited in Siegal, 1984, p.86). Movements characteristic of fixations in either the phallic stage or in entering the latency stage include diffuse gesturing,



restricted pelvic swing, conversion symptoms with and without fantasy material, poor placement in time and space, as well as vascillations between arhythmicity and total recall of rhythmic patterns. Siegal believes that other fixations arising in the latency developmental phase are diagnostic of problems at earlier developmental phases. Once the oral, anal, and phallic stages of psychosexual development have been successfully mastered, an individual moves into the genital stage. Siegal describes this stage as being characterized not only by the biological capacity to achieve orgasm, but also by the ability to love another without narcissism, to achieve intimacy, and the ability to regress in the service of the ego. In terms of movement, Siegal states that the genital stage implies a durable balance between mind and body that allows thought and action to function interdependently in harmony with the ego.

In all phases of dance-movement therapy, clients are encouraged to move independently to counterbalance dependency needs. Once a therapist recognizes a client's psychosexual level of development, treatment goals and approaches can be designed in terms of movement. In movement therapy, the therapist can interpret nonverbally through mirroring or by completing a movement phrase, as well as by engaging in verbal interpretations. While movement therapists professionally utilize a range of movement styles, from alignment techniques to free movement, Siegal

specifically advocates the use of classical ballet technique in movement therapy, characterized by a clarity of line and placement, to parallel the goals of psychoanalysis, "seeking to free and promote the ideal possibilities of endowment through reinforcing conscious control over drives (Siegal, 1985, p.217)."

In a related vein, therapists have explored the relationship between unconscious processes and creative art from a psychodynamic point of view. Margaret Naumberg, a pioneer in art therapy, uses art as a means of enhancing communication between patient and therapist. In her psychodynamically oriented approach to art work, Naumberg asks clients to choose freely among the available art materials in a session and to create whatever he or she wishes. This approach of "free associating" in art therapy is dramatically different from some activity-therapy approaches in which a client puts together pre-constructed models or paints by number designs. The art forms that emerge from the patient expressing himself or herself as fully and freely as possible are seen as a form of symbolic speech created by the patient. In psychodynamic theory, these symbols may evoke repressed memories or other anxiety provoking material.

In addition to the therapist providing interpretations of symbolic expression, Naumberg also emphasizes the importance of a patient's own expression of his or her

symbolic creation. Similar to verbal psychotherapy, the psychodynamically oriented art therapist provides clarifications and interpretations using both visual art and verbal techniques to understand and gain control of maladaptive patterns of thought and behavior. Rubin (1987) elucidates the value of visual art in uncovering unconscious imagery. Because art is concrete and visual, it can greatly enhance the experience of insight. In her work as an art therapist, Naumberg feels that patients often are initially unaware that their creations are indicative of inner conflict; although they eventually do come to recognize their significance. As art therapy progresses, a patient gradually transfers emotional conflict away from the self and on to creative works.

The patient also gains "ego strength" through increasing his or her ability to express himself or herself artistically. According to Wilson (1987), the capacity to symbolize that emerges in art work is related to a number of important ego functions, including the abilities needed for memorization, learning, conceptualizations, and reality testing. Through creative art, various representations of a patient's world are shaped and reflected through artistic form.

Edith Kramer has emphasized the value of art therapy for the process of sublimation. According to Kramer (Fleshman & Fryrear, 1981), art work enables a patient

symbolically to act out forbidden impulses through visual images. Kramer believes that the processes involved in creative production are inherently therapeutic and can be used to prevent hospitalization. They can also be used to help individuals who are returning to the community after being hospitalized.

Along with art therapy, drama may be used as a therapeutic catalyst, particularly as it involves interpersonal and social dimensions. Based on psychodynamic and interpersonal theoretical frameworks, Johnson (1980) outlines a developmental paradigm to be used in conceptualizing therapeutic interactions applied to drama therapy techniques. Johnson advocated that drama is a therapeutic medium because it involves "the reliving of that moment which lies at the heart of the human condition. Plot, suspense, and dramatic action would be impossible without this edge of becoming, that is, the possibility of development (1980, p.3)." Johnson outlines five developmental processes which he sees as relevant to the use of drama in therapy: structure, media, complexity, affect, and interpersonal demand. When working in clinical settings, Johnson states it is imperative to work with processes and sequences rather than with preconceived lists of games and techniques.

Johnson parallels the use of expressive media developmentally with the development of thought.

Developmental psychologists such as Piaget define the development of thought as progressing from a sensorimotor stage in which thoughts are represented by bodily movements and expressions, to a symbolic stage in which thoughts are represented by symbols, to a reflective stage based on words, language, and other abstract symbols. Johnson defines the media of movement, drama, dance, and verbalizations as corresponding developmentally to these stages of representation.

As a therapist utilizing this developmental continuum, Johnson usually works with pure movement and adds sounds as a bridge to imagery which may be acted out in a dramatic way and then discussed verbally. Based on clinical experience, Johnson states that this sequence greatly facilitates verbal communication in patients for whom pure verbalizations had otherwise been difficult, such as in geriatric and schizophrenic populations. By progressing developmentally, the therapist creates a safe and emotionally nonvolatile environment in which an individual can gradually confront more emotionally laden situations.

Overall, the goal of developmental drama therapy is to increase the range and flexibility of expression across all developmental levels. Therapeutically, this implies that each drama activity should build on what has come before. Such a view is based on Erikson's epigenetic notion of

development, in which previous stages of development are embodied in later stages of development.

### Gestalt Approaches

A Gestalt approach to expressive therapies draws on the Gestalt therapy process of developing a way of being, acting, and integrating experience. Historically, Gestalt psychology originated as a theory of perception that included the inter-relationships between the form of the object and the perceptual processes of the perceiver. This inter-relationship emphasizes figure-ground characteristics, closure, and fluidity of perceptual processes (Rhyne, 1973). Although the underpinnings of Gestalt therapy methodologically differ from Gestalt perceptual theory, Perls, the founder of Gestalt therapy, sees the process of Gestalt therapy evoking the development of a "well" personality that is continually coping and adjusting in creative ways its environment. Through techniques of perceptual, behavioral, and emotional alignment, a Gestalt therapist helps the client to focus his or her energies in a new direction. In this section, I will describe how a Gestalt therapy framework has been utilized by movement therapists and art therapists.

Pishny's (1974) comparison of dance therapy and Gestalt therapy states that both approaches are an outgrowth of the "present centered" society, concerned with balancing the self and the environment. Movement therapy is based on the

concept that the body is a manifestation of the person and that spontaneous movement is an expression of that person. A Gestalt theory of dance therapy focuses on the physical and emotional integration of the individual through body perceptions and sensations, tension and breath awareness, self directed movement, and guided imagery. Both movement therapy and Gestalt therapy have a "here-and-now" focus, while acknowledging that present feelings can be used as a means of gaining insight into the past and future.

In dance-movement theory, a self-image is acquired through obtaining accurate knowledge of one's own body, along with its freedoms and limitations. Rather than focusing on psychodynamically oriented interpretations, a Gestalt movement therapist works towards directing a client into a more precise awareness of the contemporary world. A therapeutic goal is to increase a client's acceptance of his or her inherent "wholeness," through a gradual physical warm-up from isolated body parts to the whole body. Both dance and Gestalt therapists use exercises in which a client explores the space around him or her, defining the amount of space he or she needs and venturing into new space. As an individual increases his or her range of movement and use of space, he or she also increases the range of coping and creating behavior. The Gestalt movement therapist aims at initiating a cycle that will perpetuate continual growth to strengthen an awareness of the emotions through bodily

awareness and an awareness of the body through emotional awareness.

Rhyne defines the "gestalt art experience" as involving "one's making art forms, being involved in the forms you are creating as events, observing what you do, and hopefully perceiving through your graphic productions not only yourself as you are now, but also alternate ways that are available to you for creating yourself as you would like to be (1973, p.9)." Rhyne advocates using art media as a creative bridge between inner and outer realities.

In addition to Gestalt therapy techniques, Rhyne also draws on kinships between Gestalt theories of perception and the creating of visual experiences. Fundamental Gestalt concepts such as figure-ground, proximity, similarity, and continuity emerge spontaneously in visual art forms created in the therapeutic process. According to Rhyne, "The central figures we depict emerge from a diffuse background and give us clues as to what is central in our lives. The way we use lines, shape, and colors in relationship to each other and to the space we put them in indicates somethings about how we pattern our lives. The structure or lack of it in our forms is related to our behavior in living situations (1973, p.8)." Rhyne aids clients in creating art forms to give new insights into how we can use our awareness to create more integrated lives.



## Person-Centered Approach

The person-centered approach to expressive therapy work evolved from Natalie Rogers' work with her father, Carl Rogers. As their groups evolved, Natalie felt the need for something other than talking to occur in the group. She started creating "studio spaces" within the larger workshop in which participants could explore art media. One participant in these early studio spaces gave the following description of his experience:

It is not play, not theatre, not really improvisation, dance, or mime. Not art therapy, not journal writing, not body work, not sensory awareness, and yet - and the important part - it is ALL of those things.  
(N. Rogers, 1985, p.3)

This experience was the beginning of Natalie Rogers' approach to expressive therapy based on her combination of these medias in a process defined as "The Creative Connection".

Unlike other programs in creative arts therapies, which offer separate courses in dance therapy, art therapy, or drama therapy, N. Rogers is interested in combining expressive modes to evolve a process for unleashing the creative potential within each individual. N. Rogers gives the following description of her work: "I am emphasizing a process, not art products or dance performances. I hope to allow people to uninhibit themselves, peel the onion, and use the feelings that are tapped as resources for self understanding and creativity (1985, p.7)."

The person-centered approach to expressive therapies is grounded in C. Rogers' humanistic philosophy of psychology. C. Rogers' approach to being person-centered may be to meet a group, start by saying "I'm Carl and I'm here to get to know you as deeply as I can and to let you know me" and from there to follow the lead of the participants. N. Rogers often leads groups with instructions for moving or drawing. In exploring these differences from her father's style, N. Rogers states that there are many ways to be a person-centered facilitator; "person-centered" does not necessarily mean "no structure." Person-centered values, such as empathy, unconditional positive regard, and congruence, are incorporated in expressive therapy group environments. The "structure" of a person-centered group is often determined by the people in it and what resources they decide to share with the group. In my experiences with person-centered training groups, many valuable experiences are contributed by workshop participants who decide to share their talents with the group.

In the Creative Connection sequence, N. Rogers guides participants through movement, art, and writing techniques that give them a way of expressing themselves without verbalizing. The experiences that emerge from these creative processes are then shared in the group from a person-centered perspective. Each individual is considered the expert to formulate the meanings of his or her art work.

The person-centered therapist attempts to create a safe and free environment in which a client may experience his or her "genuine" self. This environment is founded on the therapeutic factors of empathy, unconditional positive regard, and congruence. Adding another dimension to the traditional Rogerian talking approach, the process of the creative connection allows for the processing of images in several different forms. Consequently, there is an opportunity to see them from several perspectives and the person can follow a number of paths in self-exploration.

Based on the person-centered philosophy of respect for the individual which assumes each person has vast resources within him or herself which can be actualized in the right psychological climate, the person-centered expressive therapist strives to provide a climate where individuals:

- explore their inner strengths (which includes looking at their shadow side)
- experience themselves and others in meaningful ways
- open themselves to their intuitive abilities
- learn to express themselves in various media
- discover their creative energy
- experience a group consciousness
- integrate their mind, body, and emotions

(N. Rogers, 1985, p.8)

The person-centered expressive therapy training program (PCETI) is itself an emergent creative process. Rather than following a rigid pre-planned training schedule, the person-centered expressive therapist is open to learning with the participants and allowing the group process to emerge in a co-creative endeavor.

## Implications

Currently, expressive arts therapists represent a variety of psychological viewpoints, from the psychodynamic to the person-centered, often based on the theoretical leanings of the therapist. Although the expressive arts are not a panacea for mental illness, they are being used increasingly with a variety of populations including the elderly, the disabled, as well as with intergenerational and cross-cultural groups (Fleshman & Fryrear, 1981, Johnson & Sandel, 1987, Rogers, 1985, & Weiss, 1984).

A comprehensive theory of the creative arts therapies has yet to emerge. While psychodynamic, developmental, Gestalt, and person-centered paradigms each illuminate different aspects of human personality and growth, a more comprehensive theory of creative arts therapy will only emerge from the creative arts therapies themselves, thereby reflecting the uniqueness of the creative process that is the foundation of all expressive arts approaches (Rubin, 1987).

As early as 1957, Marion Chace, one of the pioneers in dance movement therapy, stated that people who use arts in hospital situations are under pressure to participate in structured studies to evaluate accurately and objectively the role of art sessions in patient treatment (Chaiklin, 1975). Chace felt much would be lost in translating non-verbal communication forms into verbal terms. While

documenting most of her own work through clinical case studies, Chace challenged the use of scales of measurement for evaluating creative arts therapies: "Which tells more about the enjoyment she (a client) is experiencing in music and movement - the description of her behavior or a graph made from standard scales showing progress from isolation to partial group participation . . . how do you rate a smile, how can you rate the reaching out of hands to a trusted person for a few minutes at a time? Is a descriptive method not really more adequate for true evaluation than the 'so-called' scientific scales of measurement? (Chaiklin, 1975, p. 102)" In the same vein, Wadeson (1987, p.254) believes that established methodologies reduce or neglect the richness of art experience, stating, "Quantifying art data is reductionistic to the point of destroying its meaningfulness." Wadeson advocates developing new methodological strategies that will tap the unique data art expressions provide.

Currently, the majority of research done in any of the expressive arts therapies concerns the field of music therapy. Following World War II, the Veterans Administration developed comprehensive music therapy programs in the majority of its hospitals. Challenged by hospital administrators to demonstrate the value of music therapy through empirical tests, music therapy research tended to focus on behavioral objectives of specific

problems such as autism, mental retardation, and physical disorders. Most music therapy was initially developed by physicians in Veterans Administration Hospitals who were not necessarily practitioners of the arts. Consequently, most of the research done shows how music therapy can bring about desirable changes in behavior and adaptation, rather than describing music therapy in terms of a particular psychological theory.

Creative art therapy practitioners have been slow in developing programs of self-evaluation or investigating the outcomes of treatment, partially because they have been working to establish standards for training and practice to gain acceptance in the mental health field. Feder (1981) states that there is a remarkable paucity of research on what works in nonverbal therapy. The general inclination has been to rest on research work done in psychotherapies, a shaky platform on which to build (1981, p.52). Before investigating outcome research using expressive therapies with specific populations, an initial step is to examine and describe what happens when individuals engage in the process of expressive therapy. Qualitative research focusing on the creative process in expressive therapy settings may provide an essential step in the development of a theory of expressive therapies. The purpose of the present research is to describe as fully and accurately as possible the

experience of creativity in Person Centered Expressive  
Therapy Institute training.

## CHAPTER III

### METHODS AND PROCEDURES

There is a growing recognition of the need for new models of science as psychology expands its exploration of human experience from objective to more subjective arenas. In the early 1950s, C. Rogers wrote of the need for new models of science to provide a framework for significant humanistically oriented research:

There is a rather widespread feeling in our group that the logical positivism in which we were professionally reared is not necessarily the final philosophical word in an arena in which the phenomenon of subjectivity plays such a vital and central part . . . Is there some view, possibly developing out of an existential orientation, which might . . . find more room for the existing subjective person? This is a highly speculative dream of an intangible goal.

(cited in C. Rogers, 1985, pg. 10)

Since that time, qualitative research methodologies have gained increasing acceptance as a viable research alternative to traditional experimental psychology methodologies.

Allender (1987) cites Kuhn and Polyani as providing compelling arguments for the evolution of alternative research methods for the study of human experience. In discussing the nature of paradigmatic shifts as outlined by Kuhn, Allender notes that there is a tension within the academic community regarding what standards of change should be accepted at any given time because of the on-going



process of change regarding acceptable research paradigms. Because of the implicit consensual basis that is needed for a valid research paradigm to be considered acceptable, Allender states that the study of human experience is a social process as well as a personal one. The evolution of new research paradigms comes under the influence of personal decisions and social dynamics, rather than solely being guided by ideal scientific goals towards which to strive.

Furthermore, Polyani argues that one's basic assumptions powerfully control what is seen and studied in any research paradigm, suggesting that objectivity in research is always interacting with subjectivity at some level. Consequently, Polyani advocates an "indwelling" of the researcher into the perceptions, feelings, and attitudes of the experiences of the participants in the research. Similarly, Keen believes that the first and most essential task of all science is description, "The task of description of the most basic step in science, the step proceeding the tasks of measurement, prediction, and control, all of which assume a what, of which they all ask 'How much?' (1975, p.28)."

Although Allender debates over whether one or several new research paradigms is currently emerging, several new modes of science are currently being utilized for conducting psychological research. In reviewing the need for a more human science, C. Rogers outlines several common elements of

existing qualitative research methodologies. First, C. Rogers advocates viewing both qualitative and quantitative research methods as viable alternatives for investigating certain questions, but decidedly inappropriate for others, rather than arguing the relative superiority of each method over the other. Secondly, the new research paradigms search for new knowledge that has a high degree of validity based on the methods and circumstances of the particular research study as opposed to maintaining the illusion of obtaining certain knowledge through research. Furthermore, it is agreed that no one method is best. The methodology chosen needs to be appropriate to the question asked. Finally, most new methods refer to "coresearchers", "research partners", and "coparticipants" rather than "subjects" of research, emphasizing psychological services as a cooperative enterprise.

While researchers agree that various topics call forth the methodologies appropriate to investigate them as opposed to following a set methodology, human science research methods seek to provide an understanding or description of the meaningfulness of human experience as it is lived. Phenomenological psychology is a human science research method that seeks to understand through description, as fully and accurately as possible, a given experience. A succinct statement of the purpose of phenomenological

research is stated by Husserl, "To the things themselves!" (Barrell, Aanstoos, Richards, & Arons, 1987, p.446).

More recently, Aanstoos (1989) has stated that the philosophical foundations of phenomenological psychology seek to "take reality as it presents itself to us, and strictly and only as it presents itself to us, without the baggage of any conceptualization apart from or behind that immediate appearance." Aanstoos believes phenomenological researchers need to focus on meanings; it is an error to assume what is a structure for the researcher is also a structure for the "subject." Focusing on facts apart from meanings may leave only explanations and inferences which may constitute a negation, or even a denial of reality.

This study uses dialogical research interviews to understand as fully as possible the experience of creativity in PCETI training. Through engaging in dialogue, coparticipants are often able to formulate meanings they may not have thought of on their own. Buber's philosophy illustrates how authentic dialogue is the context in which the person is revealed:

Where the dialogue is fulfilled in its being, between partners who have turned to one another in truth, who express themselves without reserve and are free of the desire for semblance, there is brought into being a memorable common fruitfulness which is to be found nowhere else.

(Buber, 1965, The Knowledge of Man, New York: Harper and Row, p.86, cited in Wolter-Gustaferson, 1980, p.35).

Wolter-Gustaferson illustrates how Buber's theory of

knowledge insists that any knowledge of ourselves, of others, and the external world is based in our direct relation in meeting to the world. In her study, Wolter-Gustaferson also describes how person-centered conditions of congruence, unconditional positive regard, and empathy create a climate for discovery through dialogue and are highly relevant to phenomenological research methodology.

In his study of theory as autobiography, Seeman (1989) describes how a steady development toward a phenomenological construction of Carl Rogers' life and work is a central dynamic that integrates the diverse threads of his work. Seeman illustrates how this dynamic is explicitly stated by C. Rogers toward the midpoint of his career:

Experience is, for me, the highest authority. The touchstone of validity is my own experience. No other person's ideas, and none of my own ideas, are as authoritative as my experience. It is to experience that I must return again and again, to discover a closer approximation to truth as it is in the process of becoming in me . . .

(C. Rogers, 1961, pp. 23-24, cited in Seeman, 1989, pp.15-16).

C. Rogers' focus on the primacy of experiencing in both psychotherapy and research are close to the historical foundations of phenomenology as developed by Husserl's view "To the things themselves!" The work of Wolter-Gustafson and Seeman both suggest that phenomenological research using dialogical research interviews in person-centered settings may be facilitated by person-centered conditions.

The PCETI training program embodies person-centered principles and is divided into four levels. During the training program, participants have the opportunity to develop both experiential and theoretical understandings of the transformative powers of expressive arts therapies in a person centered environment. The emphasis in Level I is on experiencing the methods in a community environment that will later be adopted professionally through participating in expressive arts experiences and sharing these experiences with others. Level II continues the use of expressive modes to deepen individual and group process. Counseling practice and videofeedback are introduced. Levels I and II usually occur sequentially over a three week period in the summer. Level III is usually held in January of the following year and focuses on further development of theory, practical applications, counseling and facilitation skills. Participants also are able to share their experiences of implementing expressive arts interventions in their communities between Levels II and III. Level IV is an internship which involves supervised observation and co-facilitation in a Level I or II program. Additionally, theory papers are required. Ideally, the program can be completed in a year. The time frame is flexible, and some participants may complete the Levels in a slightly varied sequence or over a longer period of time.

## Coparticipants

In conducting psychological research, the methodology chosen must attempt to be appropriate to the question asked. Most qualitative research methods refer to "coresearchers", "research partners", or "coparticipants" rather than "subjects" in order to emphasize psychological research as a cooperative enterprise (C. Rogers, 1985). These terms capture the idea of the coparticipants being the expert on experiencing the phenomenon, the expert from whom the researcher seeks understanding (Goodrich, 1988).

Criteria for selection of coparticipants are discussed by Colaizzi (1978). Any person who has experience with the investigated topic and is able to talk about it articulately qualifies as a potential participant within a phenomenological study. Coparticipants need to be willing to "get back into" the experience and use language to convey its nuances to others (De Rivera and Kreilkamp, 1981 cited in Goodrich, 1988).

Coparticipants in this study were enrolled in or had completed at least Level III of the PCETI training program described above. Coparticipants were eighteen articulate, introspective adults who were either currently participating in Level III or had completed Level IV of the training program. All thirteen participants who were enrolled in Level III during January, 1987 participated in this study. (This Level III program had an enrollment of fourteen

participants including the researcher). Five additional coparticipants participated: four of these had completed all four Levels of the PCETI training program. One additional coparticipant had completed Levels I - III previously. Two interviews also were done with the staff during Level III. It was decided to use these interviews for information regarding the training program rather than for data analysis. Both staff members indicated their level of involvement was markedly different than the experience of being a participant, as staff members were responsible for increased administrative duties and did not participate as fully in the training experiences.

Demographic characteristics of the coparticipants appear in Table 1. Coparticipants included sixteen women and two men. Age ranged from twenty-seven through sixty-five with the forties being the modal decade. Coparticipants were highly educated, with all coparticipants holding at least the equivalent of a bachelor's degree. This is not surprising, as PCETI is designed as a training program for professionals to enable them to incorporate expressive modalities in their work. Professionals who have participated in this and other PCETI training programs represent a variety of fields including doctors, nurses, psychologists, marriage and family counselors, artists, and educators. At the time of the study, two coparticipants

Table 1. Demographic Characteristics of Coparticipants.

Category	Number of Coparticipants
<u>Gender</u>	
Male	2
Female	16
<u>Age Interval</u>	
20-29	2
30-39	5
40-49	7
50-59	2
60-69	2
<u>Educational Level</u>	
BA	5
MA	9
MFA	2
Ed.D.	1
Drs.	2
(from international educational institutions)	



were married, five were divorced, and eleven were single and had not been married before.

### Procedure

In selecting coparticipants, the researcher sent a letter to participants who had completed all four levels of the training and who resided within the Northern California area in which Level III training was to be conducted. Of the persons who responded to this request, four interviews were conducted at coparticipants' homes immediately prior to Level III training.

Other potential coparticipants were informed of the study during Level III training. Participants were explicitly informed that participation or non-participation in the present study would in no way influence their participation in the PCETI training program. All participants had the opportunity to read and discuss the consent form with the researcher prior to engaging in the study (Appendix A). Each participant was given a copy of the consent form for their own records. All participants who were enrolled in Level III did participate in the present study. (These participants did not know the researcher prior to being in Level III). Interviews were conducted at the site of the training, a retreat center in Geyserville, California. Interviews were scheduled at the convenience of the participants throughout the training program, January 8-18, 1987. Interviews were conducted

during a free time period in the afternoon or in the evenings after the scheduled presentations for the day had been completed.

All interviews were audiotaped with the full knowledge and consent of the coparticipant. Because coparticipants had come from a variety of geographical locations nationally and internationally, it was necessary to conduct interviews during the training as most coparticipants, as well as the researcher, would not be staying in the area for an extended length of time after the training was completed. As a result, coparticipants who were interviewed on-site were interviewed at different points during the Level III program.

### Interview

A dialogical research interview format was chosen to study the experience of creativity in the context of expressive therapy training. A dialogical research interview allows coparticipants to organize their own descriptions of their experiences regarding a given phenomenon. This process emphasizes what the coparticipants themselves find important, as opposed to a multiple-choice questionnaire format in which questions and answers are already formulated.

Methodologically, the dialogical research interview is semi-structured using an interview guide to focus on the desired phenomenon; as such it seeks neither to ask exact

questions or to being totally non-directed. The interview is meant to provide a dialogic framework within which a coresearcher's descriptive meanings of a desired phenomenon can emerge through dialogue. Often, descriptions a coresearcher had not thought of before emerge spontaneously in dialogue with the researcher.

Interview questions were developed after the researcher conducted a series of pilot interviews. Pilot interviews were conducted with local volunteers (artists, musicians, and students) with the question, "When are you aware of feeling creative?" Some participants felt this question was too broad and found it difficult to answer. The researcher felt it was more productive to explore this question within the ground of a specific experience. As the researcher was already involved in the process of PCETI training, it was felt that this environment provided a suitable place to conduct this study.

In developing interview guidelines, the major question was revised to ask, "When are you aware of feeling creative in relation to this training?" Other questions in the interview guide were formulated to tap the experience of creativity in the context of expressive therapy training (Appendix B). In many of the interviews, coparticipants elaborated on these dimensions spontaneously in answering the major question, "When are you aware of feeling creative in relation to this training?"

Through bracketing, the researcher attempts to achieve a direct contact with the world in order to become fully interested in the phenomenon itself and not to be caught in narrowly confining interests (Aanstoos, 1983). Throughout the interview and research process as a whole, the researcher attempted to maintain a presuppositionless stance towards the coresearcher's life-world as opposed to coming with pre-conceived categories and schemes of interpretation regarding the chosen phenomenon.

The researcher attempted to bracket her presuppositions and hypotheses by clearly stating what her own biases were regarding the phenomenon by having herself interviewed before interviewing coparticipants. Three interviewers were used to see if having different interviewers ask the questions would influence the outcome. In this case, no qualitatively different material emerged across the interviews. The researcher thematized the content of her interviews. Biases that emerged included the primacy of body and time dimensions during creative expression. These themes served as a useful method of bracketing.

Interviews were conducted in an open-ended manner utilizing the interview guide. Coparticipants primarily structured the interview by selecting experiences of when they felt creative within the training to discuss. Coparticipants' comments were followed up with open-ended questions by the researcher only as needed to obtain

clarification, and "on-the-spot" verification of coparticipant's meanings during the interviews. At the conclusion of the interview, coparticipants were asked if there was anything else they would like to add, thereby providing an additional opportunity for coparticipants to elaborate on significant aspects of their experience that may not have emerged spontaneously in the interview.

The director of the PCETI training program agreed to serve as a psychological consultant during the Level III training if any coparticipants became psychologically distressed during the interview.

#### Coparticipant Follow-up

Feedback paragraphs were formulated during the protocol analysis part of the study before the final description of the thematic structure of the experience was developed. Each paragraph paraphrased a description of a situation in which the coparticipant felt creative, maintaining the coparticipant's own language. Summary paragraphs, along with a description of the thematic structure of the experience, were mailed to coparticipants with a cover letter asking for comments, additions, or changes. A copy of the cover letter appears in Appendix C. The coparticipant's response to this feedback served as an important step in ensuring that the researcher had accurately understood the coparticipants' meanings, an

essential step in ensuring methodological rigor. The final results were based on revisions and feedback from the coparticipants.

A coparticipant who was accessible by my mail was sent a second consent form. (The researcher encountered some difficulties in having international mail delivered.) The first coparticipant that the researcher contacted signed this consent form and agreed to allow her verbatim transcript to be reproduced for this study (Appendix D). A copy of this coparticipant's typed interview transcript was sent to her to allow for any portion of the transcript to be edited prior to signing the consent form. No changes were made by this coparticipant. A complete transcript of this interview is included as Appendix E, edited to remove any identifying information. This transcript illustrates how interview guidelines were used by the researcher in a dialogical research interview.

### Data Analysis

Confidentiality was protected by assigning a code number to each coparticipant after the consent form was signed. This number was the only means of identifying coparticipants by name on the audiotapes or on any transcriptions made of the audiotapes. Only one master list of names and code numbers was made; this list was kept in a

secure place by the investigator, and was destroyed after the research was completed.

In the first stage of the protocol analysis, written transcripts were made from the audiotapes of the interviews. These transcripts were used to obtain themes that described an individual's experience of feeling creative in relation to the PCETI training. By combining all themes from all coparticipants, a structure of the experience of creativity in relation to PCETI training emerged. The procedure that was followed in this data analysis were adopted from Colaizzi (1978), and includes the following steps:

1. Obtain a holistic grasp of the data
2. Organize meanings
3. Formulate meanings
4. Organize meanings into clusters of themes
5. Refer themes back to the original protocols to validate them
6. Formulate an exhaustive description of the fundamental structure of the phenomenon.

Step 1: Obtain a holistic grasp on the data.

Initially, the researcher became very familiar with the data through doing the typed transcriptions. I initially read each interview transcript several times to get a thorough sense of each coparticipant's experience. Before reading the interview transcripts, I reviewed the material I had bracketed from my own interviews in an attempt to set aside

previous attitudes, judgments, and values in order to approach the data as openly as possible. Throughout the data analysis, I found it useful to go back and listen to the complete audiotape of an interview to revive a holistic sense of the coparticipant's experience.

Step 2: Organize meanings. The next step involved organizing meaning contexts in the data. To facilitate reading of the transcripts, a first clearing was done that involved deleting repetitions and false starts made by either the investigator or the coparticipants in the interview. Additionally, comments that the coparticipants had stated that did not relate to feeling creative in relation to the PCETI program were left out. In all cases, coparticipants' words and phrases were left intact. This approach allows the coparticipants words and phrasings to be retained as much as possible and is similar to methodologies used by Dapkus (1982), MacGillivray (1986), and Barrell (1988).

A second clearing of the transcripts involved grouping meaning contexts which described the same context of feeling creative. This step is similar to the one adopted by MacGillivray (1986) and Barrell (1988) of grouping similar material from different parts of an interview to form significant statements or meaning contexts. In this study, each meaning context involved paragraph length descriptions of verbatim text that described a particular context of



feeling creative rather than a single statement. Interviews yielded from 8 to 17 meaning contexts. These meaning contexts became the basis for the feedback sent to coparticipants. I also compared the meaning contexts from each interview with the original protocols from which they were derived in order to ensure that no information related to a coparticipant's experience of feeling creative was left out.

Step 3. Formulate meanings. Colaizzi (1978) describes this step as taking the "precarious leap" from what coparticipants "say to what they mean." In this study, an effort was made to stay with the coparticipants' words and phrases in formulating meanings. An effort was also made to keep the entire interview in mind as much as possible while describing the meaning of a particular experience. According to Colaizzi (1978), "the meanings he (the investigator) arrives at should never sever all connection with the original protocol." Key phrases and words used by the coparticipants in describing the experience of creativity within each meaning context were noted.

Step 4. Organize meanings into clusters of themes. This step involved grouping similar formulated meanings into clusters. More specifically, it involved making several copies of the second clearing of each transcript to allow each meaning cluster to be grouped under more than one theme if necessary, as some meaning contexts contained more than

one theme. Each meaning context was evaluated independently and placed with other meaning contexts whose formulated meanings were most similar to it.

At one point in this stage of the analysis, I felt I was losing a holistic grasp of the data. For this reason, I went back and again listened to the complete audiotapes of all co-participants. Listening to the tapes at this point greatly facilitated the process of organizing clusters of themes by bringing the coparticipants' voices, nuances, and inflections "back to life".

The meaning contexts were repeatedly grouped and re-grouped into clusters of themes. Some themes were eventually combined with other clusters of themes that contained the same formulated meanings in order to reduce the overall number of clusters. Each group of themes was again read to ensure all the meaning contexts within the theme formed a coherent formulated meaning. The formulated meaning description that most frequently emerged from the meaning contexts within the theme (retaining the coparticipants' words) was used as the name of the theme.

Step 5. Refer themes back to the original protocols to validate them. Colaizzi (1978) describes this step as "asking whether there is anything in the original protocols that isn't accounted for in the themes, and whether the clusters of themes propose anything which isn't implied in the original protocols." This process involved attempting

to score meaning contexts according to themes. In cases where meaning contexts could not be scored, the investigator revised the theme to encompass that meaning. In all cases, revisions maintained the use of coparticipant language to name the themes.

Step 6. Formulate an exhaustive description of the fundamental structure of the phenomenon. Once the categories of themes were able to include all the meanings noted throughout the process of data analysis, clusters of themes were organized into a structure that would specify relationships between themes. In attempting to convey the fundamental structure of the experience of feeling creative in relation to PCETI training, new insights regarding the relationships of the themes to each other emerged. A tentative model that conveyed the structure as an open-ended ripple was abandoned as it implied hierarchical developmental relationships among the themes which was not validated by the protocols. Feedback from coparticipants and research colleagues was indispensable in formulating the final spiral model of the experience of feeling creative in relation to the PCETI training. This structure is considered exhaustive as it accounts for all examples of feeling creative in relation to the PCETI training in the data.

## Ensuring Rigor

Phenomenological research is grounded on fundamentally different principles than much of traditional research, primarily because of its qualitative as opposed to quantitative approach to the data. Phenomenological research can be evaluated by standards of rigor more directly addressing phenomenological research concerns. In considering any research methodology, Kruger (1979) argues that it is not possible to separate the method or content of any philosophy of science from its approach. The evaluative standards applied to any research should follow directly from the methodology used.

Polkinghorne (1986) states that traditional notions of reliability and validity in research design often imply a system of concepts that is stable, context-free, and clearly delineated from one another. A conceptual system that accurately encompasses human experience needs to be changeable, context-dependent and organized around prototypical instances. In a phenomenological paradigm, Kruger (1979) states that reliability and validity depend on the reappearance of various essential themes, which lead to a greater inter-subjective understanding of the phenomenon.

Various methodological tools may be incorporated into a phenomenological methodology as reliability checks. Methodological checks used in this study include the use of a scoring manual and "fidelity checks" as outlined by

Goodrich (1988). The scoring manual is based on representative items from the data to see if independent raters can see the same categories derived in the data as did the researcher. (Dapkus, 1982, MacGillivray, 1986, Barrell, 1988). Colaizzi (1978) describes "fidelity to the phenomenon" as a standard of objectivity in phenomenological research. According to Colaizzi, "Fidelity to the phenomenon . . . is a refusal to tell the phenomenon what it is . . . a respectful listening to let the phenomenon speak of itself. (1978, p.52)." Based on Goodrich's model (1988), fidelity to experience is used as a criterion for rigor. According to Goodrich, if the aim in a phenomenological study is to describe experience, a suitable criterion for rigor would seem to be the extent to which the description can be demonstrated to be faithful to that experience (1988, p.80). This study includes checks on two aspects of the match between coparticipants' experiences of creativity in PCETI training and the fundamental description of that experience. Additional checks to insure that everything in the protocols is accounted for in the themes and that everything in the themes is accounted for in the protocols are already mentioned in the data analysis section.

These checks on fidelity encompass aspects of what other researchers would label reliability and validity. The concept of fidelity closely relates to Shapiro's (1986)

criterion of "understanding" as being a justifiable criterion for validity, focusing on "the things themselves" as experienced by the researcher, the coparticipants, and research colleagues.

Fidelity of themes to coparticipants' experience.

This step involved mailing coparticipants summary statements of their interviews along with both a verbal and pictorial description of the tentative thematic structure.

Coparticipants had the opportunity to clarify or revise any aspect of this description through either written or pictorial feedback. In some cases, telephone contacts were initiated to clarify coparticipants' reactions and feedback.

Fifteen of eighteen coparticipants provided feedback.

Because I was unable to meet with all of the coparticipants for feedback interviews given the geographic distances involved, I decided to construct a scoring manual as a further check on the fidelity of the themes to the coparticipant's experiences.

A scoring manual was constructed that included a description of the thematic category system. Verbatim descriptions from the protocols were included to describe each theme. A copy of the manual is included in Appendix F. This reliability check consisted of three independent raters (including the researcher) scoring 50 randomly selected items from all of the protocols. These items were randomly

selected from preliminary groupings of the clusters of themes to ensure that each thematic cluster would be represented in this fidelity check. The list of items used in this reliability check is in Appendix G.

Raters were provided with a copy of the scoring manual and fifteen practice items. A meeting was held with raters after they had read the scoring manual, scored practice items, and we had discussed any questions they had. Raters independently scored all items. Results of this analysis were tabulated and percentages of agreement between the researcher and the raters and between both raters were computed for each theme.

Fidelity of the description to the researcher's colleagues' understanding of the phenomenon. On four occasions during the analysis, the researcher presented her understanding of the data to colleagues in the phenomenological psychology research group. Feedback from these meetings was instrumental in revising and clarifying the emergent category system and thematic structure. Colleagues provided impressions as to the fidelity of the description as they understood it.

An additional check was done with colleagues who participated in a person-centered expressive therapy group facilitated by the researcher at the Association for the Development of the Person Centered Approach meeting held in New York in May, 1988. All of the participants in the

groups had not been involved in person centered expressive therapy work previously. At the conclusion of the group, participants were presented with a verbal and pictorial description of the fundamental thematic structure. These colleagues also provided impressions of the fidelity of this description to their own experience of creativity in person centered expressive therapy.

This discussion of ensuring rigor encompasses aspects of both reliability and validity in the context of qualitative research. Overall responses to these methodological checks are considered sufficient to allow for a confident analysis of the data on the basis of the thematic structure.



## CHAPTER IV

### RESULTS

#### The Thematic Structure of the Experience of Creativity in PCETI Training

The experience of feeling creative manifests itself in a number of different dimensions. Analysis of the present set of protocols yielded a group of seven themes describing the structure of the experience of feeling creative in PCETI training:

1. Experiencing the Creative Connection (CC)
2. Universality (U)
3. Sharing (S)
4. Trusting (T)
5. Allowing (A)
6. Freeing (F)
7. Empowering (E)

These themes relate to one another in a way that can best be portrayed in the form in Figure 1. This diagram is meant to represent a three dimensional structure. The arms of the spiral are to be seen as in constant motion, indicating that it is possible for one or more themes to be figural at any given moment. Additionally, the motion of the spiral indicates that coparticipant experiences of creativity change in the course of different experiences:

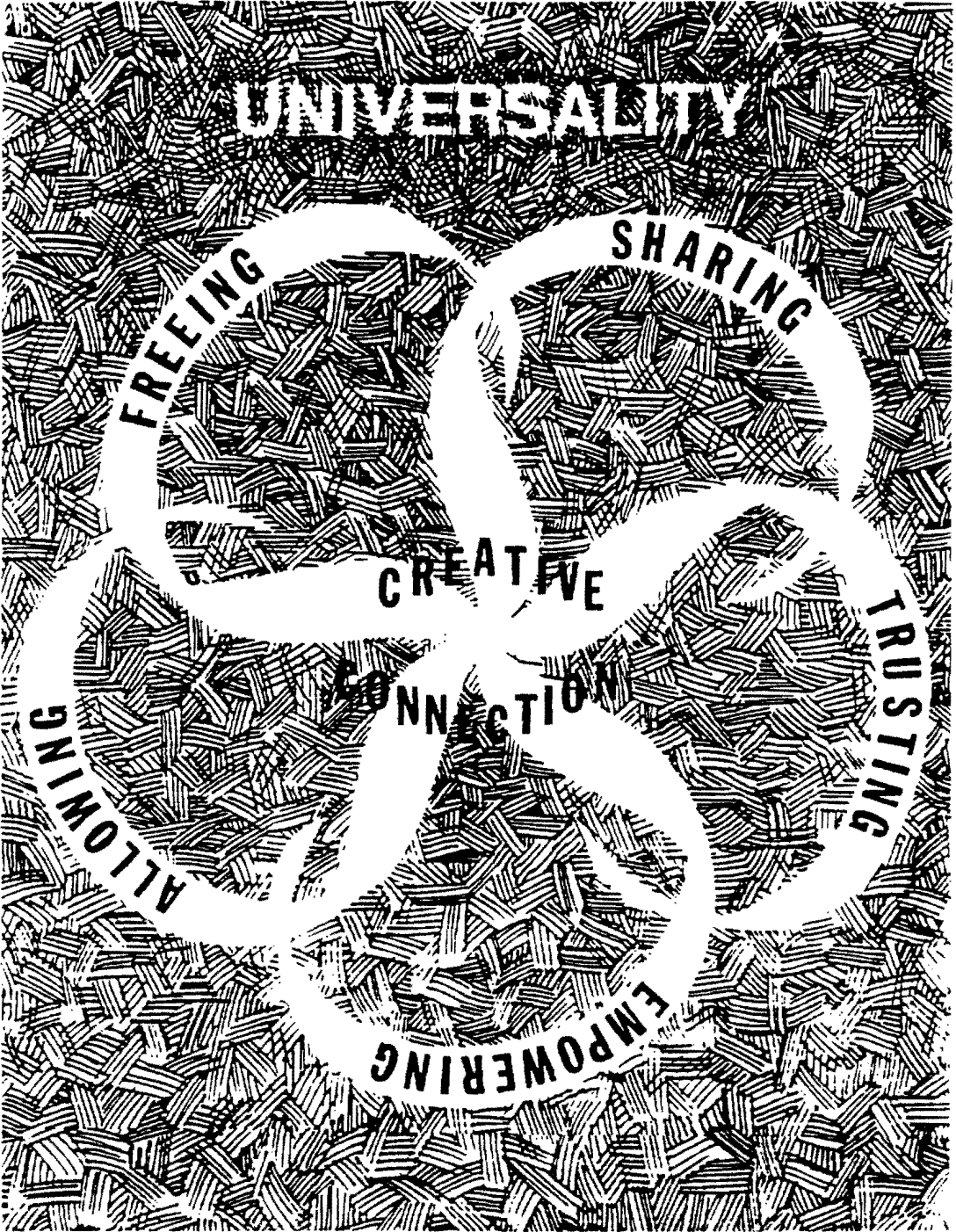


Figure 1. Thematic Structure of Creativity in PCETI

some themes become figural and then recede into the ground as other themes become more prominent. The central point of the figure represents the person's experiencing the creative connection (see the specific description of this theme below). This experience is at some level the basis from which other themes emerge. Experiencing the creative connection may, itself, become the figural aspect of a person's experience. Similarly, universality is represented as a pervasive, ground theme which may also become figural in any experience in conjunction with any other theme or any other combination of themes. A given experience may represent one or more aspects in the diagram.

A comprehensive description of the thematic structure is given in the Scoring Manual (Appendix F). More than one theme will often occur in a person's description of his or her experience of creativity in PCETI. The following examples illustrate the themes that comprise the thematic structure.

#### Theme 1: Experiencing the Creative Connection

This theme refers to coparticipant experiences of feeling creative involving participating in art, music, movement, and writing experiences (not necessarily in that order) and of sharing and processing this with other group members. Focusing on the inter-relationships among various art forms has been described as "the creative connection" by N. Rogers and is the core of PCETI training. Coparticipants

may describe experiencing inter-relationships among various art forms as challenging, catalyzing, and opening up new possibilities. The unique emphasis on the inter-relationship of different art forms is what distinguishes this experience from other creative arts approaches which may focus exclusively on art therapy or dance therapy or drama therapy, without looking at the possibility of combining these media. Experiencing the creative connection combines various expressive modalities with verbal therapy incorporating person-centered principles to follow the lead of the client. To some degree, the creative connection is a pervasive theme which is described in all of the coparticipant's interviews of their experience of creativity in relation to this training program. However, in some cases, coparticipants specifically emphasize the experience of the inter-relationships among art modalities in a person-centered environment. The following protocols describe what is meant by the theme of experiencing the creative connection:

I see it almost as amplifications of a process of orienting, like evoking more and more - going through a sequence -doing a visualization, and then doing a drawing about that, and then doing a movement about the feeling of the drawing and that sort of thing, that coordinates the various arts so they can go stimulate each other, catalyze, catalyze further, going deeper - I like combining them all and I like having a sequence that does that and I like the sharing afterwards because I think in talking extemporaneously, things pop out, and having to express that to someone, instead of that it's just this thing I did and I hated it and I put it in the garbage can, and don't think about it anymore -it's not random and has nothing to do with you, it has everything to do with you and so what is the

connection, so I guess curiously exploring the connection, the creative connection. (13.17)

X. worked with me individually in front of the group in relation to becoming a drawing I made, relating to the drawing, and becoming a character - it was death - relating through drawing and becoming that part, I started relating to clay, and then I started dancing at the end and then singing - it was a real shift. That is a sense of working sound, movement, dancing, and drawing. It's very deep work that happens. I was processing stuff around my separation. (10.6)

I remember one day when X. had her day of art and writing, it was on the day that the bomb had been thrown on Hiroshima, we were supposed to dance to our feelings and draw them and write about them, and I felt very moved, everybody felt very moved, it was a very special feeling of togetherness and sharing feelings - I felt very much I could move the feelings, paint the feelings, and then I could write a poem about the feelings, which is a sequence called the creative connection - I would call it a healing process, a growing process, an evolving process. (12.4)

With art, I feel very inadequate with the different forms of expression. It's the one area I do feel myself feeling self-conscious, and yet the feedback I get is that it is very expressive and also that there isn't any right or wrong way to express yourself though the art medium. Especially in the Level I training, the art work that I did was very much a challenge for me to access parts of myself. I was at a loss, although my spontaneous writing allowed me to get to feelings and parts of myself that were associated with my picture and my sculpture. Even more so the comments others made, what they saw in my art was really an incredible experience. I felt like I was seeing so much, so many parts of myself, different parts of myself were shining through, being symbolized by them. The inter-relationship of various art forms works to get in touch with feelings and parts of myself. The combination of them was much more powerful than just doing any one of them separately. I'm sure, even if I had gone through the process alone, it just would not have had that sense of the empowerment, the growth that came from the knowledge that people were responding to me. I felt so open like the boundaries had come down. (11.7)

Using different art forms together, each medium opens up new possibilities - it's a lot more expansive that way, being able to branch out, it's less limiting, you can draw, you can move, and the movement brings out new dimensions of the drawing - it's opening dimensions, different facets of

the person come out. One person described it as different languages, different methods of seeing who you are in different ways. One builds on the other, so if I'm feeling stuck in one area, I can go to another area, and come back with some more information. I've got more power if I can move from one thing to the next, it seems to really help - . . . it kind of gave me the feeling that everything was very connected and there weren't so many boundaries - it's a heightened awareness, you're definately aware and very present. Usually things are more compartmentalized, when you're in art class, you do art, when you're in dance class, you do dance. (4.8)

These paragraphs all represent facets of the creative connection theme. Most paragraphs also include components of other themes. Several descriptions (13.17, 10.6, 12.4, and 11.7) emphasize the importance of sharing with others as a crucial component of the creative connection. Paragraph 11.7 describes sharing the creative connection sequence as being the catalyst for the themes of freeing, allowing, and empowering to occur. Paragraph 4.8 also describes the experience of universality that may occur when experiencing the creative connection.

## Theme 2: Universality

This theme refers to an experience of feeling creative in relation to PCETI training where the focus is on a sense of the numinous, unity, and connectedness with all of life. Coparticipants describe experiences of being more in touch with their spiritual side and/or a sense of transcendental connectedness than in everyday life. Creativity is described as a more universal experience not necessarily restricted to art forms. The experience of universality is described by

eleven out of eighteen coparticipants. Many coparticipants describe coming in contact with this experience as unexpected, as they felt they were coming to a psychology training program and did not come with an overt spiritual focus. Universality is depicted as ground in the thematic diagram (Figure 1) because of its pervasive quality and ability to manifest at any point during the experience of creativity in PCETI.

The following descriptions illustrate examples of universality, and of universality in conjunction with other themes:

I think many things have happened to me in this Level, I think creative would be embracing enough, but I feel I have grown, I've been healed, I mean it's not only the creative part -I even feel like sacred spaces were open for things to happen in a very spiritual way, as you would suppose it would happen in a church - a space where God can be made more visible, closely felt, and I felt quite surprisingly, I didn't think this would happen -I said how very strange this would happen in a psychological training program - like when X. was doing her counseling demonstration and she spoke to the person who was there of the possibility of feeling her own uniqueness, I mean we know it implicitly, like there will never be another fingerprint like ours, which was like saying well, you're this creature of God which is absolutely unique. (12.8)

There's something else I want to say about creativity - the sense of awe that I have and the sense of it being something really sacred - and the sense of having real humility and humbleness and gratitude in some way . . . it's as if I were a particular estuary or something and the waters happened to flow into me. The creative force, my significance comes from that, but it's not the other way around, it would be important without me or not - it keeps me from assuming that I know too much and it also makes me feel larger in some way because it makes me feel connected to everything else that's going on in the universe. I think being a creative person has also had an effect on me spiritually and politically in that I can't act without being conscious in some way of having an effect - the

creative force has incredible amounts of power and its up to me with my little piece of it how I'm going to direct it. (19.15)

I really feel like I have gotten in touch with my spiritual side here, which kind of comes as a surprise. For me to get in touch with my creativity is indeed a spiritual opening. I'm channeling my spirit, that creative force is being let free, and that is like a spiritual awakening - it's kind of an ecstatic feeling of tears and joy, it's some fine line between pleasure and pain. I find myself thinking, "This feels wonderful, this is a safe place to be all of me." and that's what I associate with the spirit. (11.5)

To contribute, to change for the better is very important, to use my talents and my gifts to share, not hide them under a bushel. I think it's important to have the balance of sharing, of giving and taking, to have that balance - I think it's more the spiritual aspect, and the consciousness that we all belong together, that we all are one, and that if somebody else suffers somewhere it's also hurting us because they are a part of us. I believe everything actually is belonging together, even the earth and the material world, if you corrupt it, if you just use it, it will hit back on us, so we have the balance in everything, you know of giving and taking. It's very important for me - I like to share what I learned in all those workshops and this workshop that was so meaningful to me, so I like to share those with people who don't have much of that and who need to. (1.12)

Everyone has some creativity and it's not just related to the arts, even though the arts are a very exciting way to explore your own creativity. I used to think creativity was just creating a work of art or dance or a piece of music or something like that, but creativity runs through the veins of everyday life and I think it's essential for people to find out, to discover that they are creative. (5.2)

I'm an artist, an art teacher, I've worked with graduate students and professional artists and one thing that comes to me a lot working in these workshops is how creative everyone is - the beautiful things they do when they're working from feeling - I really appreciate that - the immense wealth of creative expressions that's possible to people when not necessarily in their art field - the kind of dances, art work, drama - it's incredible. Creativity is just like being alive, not just a specialized activity, but something that's more natural. It's just what it is to alive, and the creative modes I think focus that and make it more grounded, so it can began to build. (10.12)



All of these paragraphs describe different facets of universality. 12.8 and 1.12 both describe universality related to the theme of sharing. In 12.8, watching the sharing and communication that occurred in a counseling demonstration created a "sacred space" that provided an opening for universality to be experienced. In 1.12, the coparticipant describes the idea of universality in terms of the connectedness of all of life that inspired this coparticipant to share talents with others. Description 19.15 expresses a similar theme in stating that how she chooses to use her creativity will have an effect because of universality and the connectedness of life. Item 11.5 describes how the theme of allowing provides an atmosphere that "is safe enough" for him to experience universality. Both 11.5 and 12.8 express surprise over coming in touch with spiritual dimensions in a psychological training program. Excerpts 5.2 and 10.12 both describe the dimension of universality in which creativity is manifest in everyday life, in art forms as well as in other activities. Creativity is described as having a universal context not restricted to art forms and "runs through the veins of everyday life."

### Theme 3: Sharing

This theme refers to the experience of feeling creative in PCETI training in which others serve as an inspirational

catalyst for creativity through sharing creative work. Coparticipants describe experiencing relationships to other participants and the group as facilitative for inspiring creative work and for supporting and affirming one's own creativity. In describing the here-and-now stimulation of other creative people, coparticipants all described the importance of community for creativity. Additionally, coparticipants describe wanting to share expressive therapy work with others, incorporating it into their work environment and other professional roles. All of the coparticipants describe the theme of sharing in their interviews.

The following descriptions illustrate the theme of sharing:

In the group settings, I enjoy discussing with another person what we've been doing, what we have, and I like the creativity that can come from each other as we look at the works we've done. It gives another dimension to have 2 or 3 people talk about the product that's come out of moments of creativity. I think there's a part of creativity that's pretty hard to analyze because we don't know it's there, and yet within the group we see things and are made aware of some things that must come from our unconscious because we didn't put them there through our purposefulness. I've never thought of myself as a particularly creative person, and that's one nice thing about this training - I find myself being inspired by other people and through their suggestions and through their movement to create something that's different, my very own, never done before, an absolutely new thing, and the satisfaction that comes from that is pretty good, pretty great. (8.8)

I think it is a very significant and valuable experience, as well as personal, to know that there's others that share as intense a feeling as I have. It's such a group of people that all are experiencing their own self-expression among others in their own way and in such a supportive environment. The support and the sense of

ourselves that we are all sharing . . . The person-centered approach integrated with creative expression gave me such acceptance for myself as well as for others that I had a completely different view of the type of work I started to do and felt a dedication to, a humanistic, empathic feeling. This training gave me a wonderful support and empathy to carry within me to share with others in my work. (18.14)

I'm appreciating people. What I always appreciate is that I think everybody here is very sincere in wanting to find out and be in touch with their authentic selves and express that as honestly and as creatively as they can and to support other people in doing that. The group dynamic allows, fosters, furthers, stimulates that sort of creative expression. (13.5)

During the internship, being a cofacilitator of the home group was just a tremendous experience for me. I was feeling not very creative in this group of people who I felt were very creative - sculptor, painter, dancer, poet - all these people who had that outwardly accepted creativity that the world says is creative, and I was kind of wondering where my creativity is, it's more like I consider my creativity as something that's more personal. I had decided if I kept being uncomfortable about it, I would put it out to the group. So in a few days, I just put it out to the group, how I was feeling about that, that I wasn't feeling very creative and I felt like they were all shining stars and I felt honored to be with them. They were real supportive about that and real affirming in allowing me to define creativity. (2.8)

I had two experiences, one where I was the counselor and one where I was the client that were very creative, really it was just creativity in the exchange - it's a lot like creativity - the flow between two people and to respond - it's just like when you're doing art on the paper or something. You're responding to something inside of you. There's this expression and letting it out or shaping it somehow, and then there's a response to the other person. It was that play, that real meaningful play, that play that tapped into really deep things. It was real enjoyable. It was that same kind of getting engaged with the situation. In this case, it was another person and their energy and where they're coming from. I think a relationship is something creative. I think people create relationship, it doesn't just exist - the actual content of the relationship is creative. (3.3)

I think being here has to do with the fact that my creativity is in relationship with others. The group is stimulating and brings up my issues in one way or another.

It's almost like a mini society when you bring a whole group of people together under one roof for an extended length of time. At home I live according to my own rules, I'm totally independent. Here, you don't have as much control over your life because you go into a different environment which is shared with other people. This environment can trigger emotional things and also gives one the opportunity to work them out in creative ways. For example, I did a painting and collage having no idea what I was doing. I felt very vague and I almost didn't have too much interest in it, but when I worked on it with two other people - discussing it in the first person and then more so when using movement further defining it, I really understood what I was doing and feeling. It was scary and wonderful because the arts really allow the unconscious to surface and you can really learn through the arts. I think the creative process is often a lonely process. Take painters for example, a very lonely type of existence - you have to be alone while working. Here, you can be alone during the creative process but you also have the possibility of being with others. (7.9)

These paragraphs all describe the sharing theme of creativity as experiencing creativity in relationships as well as in creating relationships. Experiencing creativity in relationships is described as being stimulated by other people's processes and ideas. Through this creative spark, coparticipants are inspired to create further relationships through sharing their work and ideas with others. In some cases, experiencing creativity in relationships and creating further relationships through sharing becomes a self-perpetuating cycle. In the case of excerpts 2.8 and 8.8., a perceived sense of lack of creativity was transformed into acceptance and affirmation of an individualized creativity through sharing.

#### Theme 4: Trusting

This theme refers to coparticipant experiences of feeling trust in the process of creative expression during PCETI training. Trusting is described as feeling enough safety and acceptance to explore the unknown, often producing creative works accompanied by a sense of "I don't know where it came from." The emphasis is trust in the process of creative expression as opposed to producing a specific product. There is a quality of relying more on intuitive awareness and guidance, trusting the process of creative expression and "letting it take over", without having to control the outcome. Trusting is described by fifteen of the eighteen coparticipants in this study.

The following paragraphs illustrate the trusting theme:

Creativity takes a lot of courage, that is part of the unknown, you don't know how it's going to turn out, in some ways it's like a subversive act. A true act of creativity means you're taking advice and guidance from nobody except yourself and that's kind of a frightening thing, especially depending on how much control you need and the people around you need. It takes a lot of courage to come back to that self which is inviolate, unable to be violated. It's always a big risk because the further you go into it for me, the more I sense my own responsibility for my own life. I become more and more powerful and at the same time I become more and more liable for what I create in my own life. (19.11)

One exercise that was done here was coming out of hiding. We broke into pairs and one person would hide their elbow and in 3 stages the other person attempted to see the elbow that was hidden. The hider moved from doing everything they could to hide it, to slowly coming to a place where they were bringing it up and getting ready to reveal and show what they had been hiding and to really open and let the other person see what it was they had been

hiding, and then to switch roles. It was just an incredible experience for me. It really allowed me to get in touch with how much hiding I do and the relief, the wonderful sense of relief and opening when I showed my elbow. It felt so wonderful for her to trust me enough to show her difference. (11.3)

Creativity to me is like an altered state of consciousness. The altered state of consciousness is an openness to the environment, openness to ideas, openness for all possibilities, other people's processes - and letting it all flow through you. Having openness without judgment is what I'm doing here. Trusting my own process and then drawing, painting, and moving without any preconceived idea of what I was going to do before I sat down. (7.5)

One of the wonderful things about art or expressive therapy is getting some sense of trust in the process and trust in oneself and a creative flow and cycling it back to center enough so that something else happens. If the insecurities come up, there's something to speak to them, so you don't just run away with it, but work on the process. A major difference between doing art as its done in art schools and doing expressive therapy to me is that expressive therapy assumes there is content. This expression of you expresses back to you. (13.10)

The training helped me to feel more spontaneous and tune into my impulse moment to moment. When I was moving, painting, drawing, and dancing, I had a real trust in the flow of feeling, a trust in the moment that I didn't have to do anymore or less than what I felt - there was a real sense of universal connectedness, a sense of mystery. (6.6)

These paragraphs all illustrate the theme of trusting. Paragraph 19.11 talks about courage as an aspect of trusting: of being able to listen to oneself for guidance even if it is opposed to what the majority think. This aspect of trusting is closely related to allowing - - a theme present in 11.3. The coparticipant in 11.3 talks about allowing himself to engage in an exercise with another coparticipant that facilitated his experience of trusting. Similarly, excerpt 7.5 talks about being able to trust the

process of creative expression in terms of sharing, being inspired by other people's processes, and also allowing these processes to flow through herself, an aspect of freeing. Excerpt 6.6 describes trusting as being closely related to a sense of universality. Just as excerpt 13.10 describes trusting as part of a cyclic interplay between the person and the creative expression, several of the themes relate in a cyclic interplay in which one theme is present being experienced together with other themes. Several of the descriptions emphasize this dynamic.

#### Theme 5: Allowing

This theme refers to experiences of allowing the person to get in touch with creativity and to explore all facets of self. This theme is frequently described as permission, "being able to do things in my own way without being told." This theme is closely related to the freeing theme and may be described as freedom from judgments, lack of confidence, and doubts. Coparticipants also described allowing as giving themselves time to do things for which they have not given themselves the time to do. Another aspect of this theme focuses on letting go of "product" expectations of what to create, and of focusing more on the process. Allowing is described by all of the coparticipants in their interviews.

The following paragraphs illustrate the theme of allowing:

The training has given me permission to be more impulsive, spontaneous, child, playful, and I don't have to put judgments on it that might come from my family that I'm being immature, I'm not being practical, I'm not being sensible. The atmosphere invites you to be fully expressive and get into material that's really for creativity and not be told you're crazy, bizarre, or eccentric because you're being expressive. The dancing part was especially inspiring for me. I've always loved to dance and I was dancing my own imagery and becoming different sides of myself. I was aware of the free spirit in myself, a much more wild and impulsive side, liberation - abandoned movement, not something that's constricted and inhibited, going all the way with an impulse in terms of movement, not repressing a feeling. (6.4)

It's really interesting that I thought about in my everyday life, how it's different from the workshop experiences and why and that's really something for me to work on or think about - to see why I make that kind of division between my productive self, my creative self, and my limitless self. I think I make those boundaries a lot. I'd probably be more productive if I was creative, I think they probably do go more together, so actually by being more creative, I'd probably be more creative. By trying to be more productive, I'm less creative, it's kind of a vicious circle. I think the more I practice creativity and creative things, the more I think everything in my life, quality of life, is enhanced with that kind of stuff. I want to do more of it. It's a real powerful experience, things get done easier. I feel more satisfied, I feel more like I'm doing what I'm meant to be doing. Life makes more sense, it's more meaningful. I feel more alive, more whole, more in balance. It's a more natural way to be and I feel more connected to everything around. (4.10)

When I feel creative, I realize there's something in me that needs to be given form, given some work - definition - creativity to me does have something to do with expressing it. To me, it's not creative until it's put out. Actually it's an energy that's probably there and I don't draw on it that much, I don't give it as much expression as I guess it needs. I think it needs expression to keep moving. In this environment, there's an encouragement to express the process, physical space and psychic space, permission and encouragement, a kind of mental space that encourage. Outside of here, I haven't had the time, and I haven't had the space and the frame of mind to be able to do that - I think it takes doing it on a regular basis to stay in that



state of creative consciousness - a state of consciousness that allows permission for it to happen. (16.5)

Listening, just really listening to other people and myself, listening to my body, how much we need that . . . the point is to be present with the story, to be told where it hurts - the whole person-centered approach totally supports that - what's creative about it is what it allows - it's kind of permission, it's kind of space, it's kind of a psychic space that's created, a kind of freedom. It's creative to be able to create that climate where somebody feels free enough to start creating their own climate. It's literally another way of being with oneself and with another person. It's in some ways unnatural because we've learned another way so well, but also the most natural way of being in the world. We have it in us to be empathic and non-judgmental, compassionate, and allow each other to just be, but we have to find it again. (19.10)

I think that through expressive arts, we get in touch with this free creative part of ourselves that wants to collaborate with others, but doesn't want to be stepped on, doesn't want to be hushed down, doesn't want to be walled in. I feel that if a person is given a chance to feel creative, he will learn about his internal freedom, which is something we are not quite aware of either. I think it's very important that we all should get in touch with this internal freedom because that's what's going to give us the possibility of creating a better world. We won't be driven by extremes, we won't be governed or convinced to do things that we are not. I've done this in Argentina in Shantytown, having children paint freely. We had 80 children madly painting, ecstatically painting. Women came along with babies and said they would paint for him because the baby wasn't able yet - they were painting very much for themselves. I've been told by 'POLITICAL' what's the use, those children need houses and food. I agree, but they need to know they're persons to and that they're creative. There's a level of immediate needs, that would be shelter and food, and then there's that need that is so urgent as this one that sometimes is not cultivated, the need to create beauty and use colors and forms and shapes. (12.6)

These paragraphs all illustrate various dimensions of the theme of allowing. Items 4.10 and 6.4 describe allowing as a freedom from judgments and boundaries that "allows" the individual to be more fully expressive. When the coparticipant in 4.10 allows himself to be creative, he

begins to experience a sense of greater connectedness with life - - the theme of universality. Items 16.5 and 19.10 also describe allowing as a feeling of permission that creates a "psychic space" in which one is free to explore as much or as little as he or she likes. Paragraph 12.6 describes the need to allow ourselves to express creativity as a basic human need often not supported by society.

#### Theme 6: Freeing

This theme refers to an experience of creativity in PCETI when coparticipants report a release from normal constraints and become more open to various emotions. Some of the qualities associated with the theme of freeing are spontaneity, a sense of timelessness, and effortlessness. As one moves beyond the usual constraints and boundaries, coparticipants feel freer to explore the unknown and move beyond usual limits. Freeing is described by all of the coparticipants in their interviews. The following descriptions provide examples of the theme of freeing:

Writing has been a time during the program when I felt most creative, when I finally get a chance to write. What I mostly think of is a time concept of Maslow's that I feel really close to is that I loose track of time. I don't care where I am, what I've done, if it's time to eat. I'm totally in the experience and I've sort of lost track of everything else. It's like when I've seen X do therapy or something, the room could fall down around him and they'd still be sitting there in their chairs doing the interview, it's like that happens to me with whatever I'm doing. (2.2)

When I really feel like I'm creating something new to myself, it's such a good feeling, it boosts my confidence and my self-worth. I feel much more centered and complete.

When I'm in the creative process, I look at things differently, my feelings towards myself change and feelings towards other people change also. I feel like I'm more able to relate to people and have a deeper connection with people rather than a superficial one. When I'm creating or in an environment such as this where creativity is encouraged, I trust myself to connect at a deeper level. Your focus in this environment is to be creative. I can put all my energies into it. It's an excuse to drop everything else and go at it and see what happens, it's just totally kind of a sense of freedom - the materials are here, the resources of the facilitator and the other people, the permission is here - it goes back to what I was saying, the freedom. (5.11)

I was aware of feeling creative during X.'s color processing during the workshop. We did a series of blind drawings with our eyes closed and picked out colors. After doing the first two drawings, it kind of brought me out of where I was at in the first place. First I described myself, and then I described someone else, and I remember it was a real feeling that I had gone past my usual limits and I had moved out of the place where I usually am and had got into someone else's or another kind of space - the drawing was completely different with a different kind of feeling to it. Then we did a third drawing where we had our eyes open and were able to combine. Out of this drawing I had a point where I felt really free, this feels really creative, I felt loose. I felt really free and I was drawing in a way I would never have conceptually thought of before. For me, creativity had to do with something that feels good, it feels like it's falling into place. It feels unified, all my concentration is right there and not thinking about other things. When a real creative experience is happening - all that external or internal dialogue kind of stops and I become really focused on what I'm doing, really involved with what I'm doing. There's no obstacle and things are just happening. It just came out and it looks good and it felt good and I felt that it said something to me, that's what creativity really is. (4.1)

When I was asked by X. to use art materials for the first time, I was sort of paralyzed because that was the sort of thing my friends did, the persons I worked with, but not me - I had written poetry and short stories, with words I was not afraid, that was my own field, but painting, that belonged to other people. I felt I was very clumsy at first. I had this very prohibiting judge inside of me, and then I started feeling this sort of joy, the joy one feels of just the sheer and simple thing that one creates something. It might not be beautiful and important for the average standards, but it was something I felt that I was

pleased to do. It was fun and it was joyful to do, it was playful, it was lovely, and I felt happy about it. I drew a blue horse with orange manes and I thought it looked as if it had been done by a 7 or 6 year old child, but maybe that's what I am in some part of me. I thought it was lovely to do that horse. (12.2)

I've really been able to be expressive in my movement here, I felt very expressive in the dance - spontaneous, like I'm not feeling self-conscious, just free, I guess, in my body, alive, energetic, not in my mind, not thinking about "oh, I shouldn't approach that person I shouldn't do this or that." More intuitive in terms of just feeling free to move around and allow myself to respond to other people's movements, a basic sense of freedom, spontaneity. (11.6)

These paragraphs illustrate various dimensions of the theme of freeing. Paragraph 2.2 illustrates the timeless dimension of creativity; paragraph 4.1 describes a related experience of being "immersed" in the process, a "unified" sense of concentration. Items 5.11 and 4.1 bring out the dimension of sharing as being a catalyst leading to a freeing experience. Examples 5.11, 4.1, 12.2, and 11.6 all describe aspects of allowing in terms of experiencing permission to feel creative. This permission fosters a sense of spontaneity and a flow type of experience.

The themes of allowing and freeing are closely related to Barrell's (1988) distinction between "freedom from" and "freedom to." Allowing closely relates to freedom from and describes a state in which one is free from constraints or limitations. This experience allows freeing or "freedom to" to emerge, freedom to be limitless, spontaneous, in a flow experience, timeless, etc.. The freeing theme is more focused on the sense of openness and the various spontaneous

emotions that may be felt once allowing has occurred. Allowing and freeing need not occur sequentially. Coparticipants describe experiences of freeing without mentioning allowing. These participants did not feel the need for permission to be expressive.

#### Theme 7: Empowering

Empowering describes the experience of developing an awareness of one's own needs and of having the ability to act on that. It also implies knowing that one has the resources in oneself to work things out and to create one's life in a dynamic way. Empowering involves a sense of knowing that one has the personal resources to be able to co-create and to take responsibility for one's life. Coparticipants describe coming in touch with their own capacity to heal both themselves and others, as well as beginning to take oneself as a priority. Empowering is described by twelve out of eighteen coparticipants.

The following paragraphs illustrate the theme of empowering:

Another level of creativity is getting in touch with my own power and being able to honor it, not put myself down. Now I'm much more into finding my own expression and honoring it and being it, my unique self - to experience it by yourself and be a co-creator, be a part of it, creating in your own individual way and expressing yourself, your own uniqueness. It's often so away from the culture. We pay a lot of money to go and listen to the band or a movie, but to create it by ourselves, we don't have that enough, so we have to create it again in daily life. (1.14)

The Hiroshima process was a real interesting one. It was Hiroshima day, people wanted to commemorate it, we started just talking a little bit about Hiroshima. One of the participants was a musician and read a poem and played the drums. X took us through a process of drawing our feelings and reactions to the bombing of Hiroshima without any particular direction. The first drawing was what a horror that was from the viewpoint of what I would imagine the victims to be, agony and death and horror. The next drawing was completely the opposite. The second drawing was a very healing shape, a simple egg shape, which was a sense that just spontaneously came out of me, that need for healing. The last drawing surprised me also. I really like it, it just came out of me. For me, it was kind of a synthesis, a big affirmation of life and vitality, the healing of the creativity involved in the healing of that event - it was an affirmation. I wasn't really aware that it was there consciously, seeing it, I realized I've got that in me. It was a real validation, a validation of my own vitality, my own creative power and creative beauty. This process is the first time I've done anything where I've drawn, I wasn't a visual artist - what came out of me surprised me and really validated me. It really pointed out in the core was my capacity to heal myself, to create my life in a dynamic way. It tuned me into the capacity to create your life. For me, that's what creativity is all about - it's about creating life rather than some piece of art. (16.3)

One thing I think is kind of important is the training has a certain amount of structure and a certain amount of non-structure. A potential creative experience or aspect of that is that people can find out what really feels right for them and make their own choices, about if they really don't want to do something, than not do it, or if they want to do something else than what's going on. I think it's an important dimension of creativity. It's a thing each individual has to deal with, when the time is structured and you're supposed to do this and that, for people to really get in touch with if they feel they need to do something else. I think that's also a possibility here. I think these things are offered and there's a process to staying with what's going on with yourself. I think that's something that has to do with creativity and is creative. It's not just about taking care of yourself. It's about really listening to yourself and if your creative flow is going to take you in a different direction than to go that way rather than to say, I have to do this and that because this is what's going on. Some people are here for their own personal experience or growth, some people are there to learn all these processes and techniques that they can use in their work. I think there's some possibility of having some of both and finding your own balance, just defining

what it is you are there for and what you want. (3.9)

I do believe teaching can be a very creative profession. I'm trying to be real intuitive when I teach and just go with it. What I'm trying to do now is see if there's a particular process I go through when I teach. I want to consider myself a creative person and I want to treat my profession as being creative, instead of being a separate thing. That's a real new thought, before, creativity was just for artists, and now I'm beginning to see there's other ways to be creative, it isn't just arts. It gives me freedom and it gives me choices also, that I have the resources inside myself to work things out. I don't have to depend on other people to do something or to give me an answer. I'd like to give myself more credit that I have the intelligence and creativity and resources within myself to do what I want to do, and how I want to do it - I don't see myself ever coming to an end. (5.13)

Empowering myself if a process of coming to understand how much of an effect I can have, coming to perceive myself as effective, and it's having an effect on other people and on my situation and seeing how far that power goes, what are the limits of it, an understanding of the range that's available to me. That's frightening too, because there's a part about realizing if I want this to happen I have to at least start setting it in motion. (19.14)

These descriptions illustrate a variety of ways of becoming aware of one's own needs and of developing the ability to act on them. Item 1.14 feels this ability of finding "my own expression and honoring it" is often not reinforced by cultural and social values and needs to be recreated in daily life. Similarly, 19.14 and 3.9 emphasize the sense of self responsibility that is necessary for empowering to occur. Paragraphs 16.3 and 5.13 both suggest empowering involves accessing inner abilities and resources that are already there, the capacity to heal oneself and to create one's life in a dynamic way. Items 16.3 and 5.13 also describe experiencing creativity as more universal and

pervasive. Creating through the arts leads to a sense of empowerment to change and transform all spheres of life.

### Fidelity

As discussed in Chapter II, a scoring manual was constructed as a check on the fidelity of the themes to the coparticipants' experiences. The effectiveness of this step in ensuring fidelity is reported here:

This fidelity check involved two independent raters and the researcher (i.e. third rater) scoring fifty randomly selected items from all of the protocols. Each item was scored for all seven themes. An agreement for a given theme was scored when both raters scored a particular item to include a particular theme. A disagreement was scored when a rater's scoring of a particular item included a theme that the other rater's scoring did not include. Since each item could receive multiple scores, as there may have been more than one theme in an item, there could be more than one agreement or disagreement per item. For example, an item scored by one rater as X, Y and by another rater as X would include one agreeemnt and one disagreement. In this manner, interrater agreement between the researcher and the raters, and between both raters were computed using kappa. Kappa is a correlational-like measure that indicates the proportion of agreements, corrected for chance agreements (proportion of observed agreements - proportion of chance agreements/ 1



- proportion of chance agreements). Reliability levels for each theme and between raters are presented in Table 2.

Agreement with the researcher across all themes was .96 for Rater 1 and .97 for Rater 2. Agreement between the two raters across all themes was .94, slightly less than individual agreement levels with the researcher.

Agreement levels for individual themes ranged from .90 to 1.00. The theme with the lowest average agreement across raters was at .93. Overall, the percentage of agreement for themes was .96.

Three possibilities could occur in scoring a particular item: 1) all three raters would agree that a given theme was present, 2) two of three raters would agree that the theme was present and 3) only one of the raters would note the presence of a theme. The relative percentages of these three possibilities were tabulated for the various themes and are present in Table 3 (Level of agreement/ All agree + two agree + none agree x 100).

All three raters agreed on the scoring of a particular theme in 83% of the cases where a theme was scored; at least two of the three raters agreed on the scoring of a theme 90.5% of the time.

The scoring of a particular item by two raters could be characterized as a total agreement, partial agreement, or total disagreement. Because multiple scores were possible for items, scores were sometimes found to overlap with one

Table 2. Interrater Agreement Levels

Interrater Agreement				
	Researcher/ Rater 1	Researcher/ Rater 2	Rater 1/ Rater 2	Average Agreement
<hr/>				
<u>Theme</u>				
CC	.98	1.00	.98	.99
U	.97	1.00	.97	.98
S	.96	.96	.93	.95
T	.97	.97	.95	.96
A	.93	.97	.90	.93
F	.94	.97	.91	.94
E	1.00	.94	.94	.96
Average	.96	.97	.94	.96
<hr/>				

Table 3. Percentage of Agreements Across Themes

	Percent		
	All Agree	Two Agree	None Agree
<u>Theme</u>			
CC	80	0	20
U	89	11	0
S	89	11	0
T	78	11	11
A	70	12	18
F	83	8.5	8.5
E	90	0	10
Average	83	7.5	9.5

another. For example, scores of X, Y and X, Z have both themes in common as well as different themes. In the case where scores given by raters for a particular theme overlap, there would be a partial agreement at the theme level. Total agreement occurred in cases where there was as identical scoring of items in terms of themes. Total disagreement refers to scorings with no overlap among any theme. The relative percentages of total agreement, partial agreement, and total disagreement between raters are presented in Table 4  $(\text{Level of Agreement} / \text{Total agreement} + \text{Partial agreement} + \text{Total disagreement} \times 100)$ .

Total agreement between two raters at the theme level was found 85% of the time. Two raters had at least partial agreement in their scorings of themes at least 97% of the time. For 41 of the 50 reliability items, there was total agreement among all three raters on the complete score. For 48 items, at least two of the raters completely agreed. There were no cases in which the scorings of all three raters did not overlap to some extent. Overall, these agreement levels were considered sufficient to allow for a confident analysis of the data on the basis of the thematic structure.

Table 4. Percentage of Agreement for Theme Levels

Raters	Percent		
	Total Agreement	Partial Agreement	Total Disagreement
<u>Theme Level</u>			
Researcher/ Rater 1	88	8	4
Researcher/ Rater 2	86	14	0
Rater 1/ Rater 2	82	14	4
Average	85	12	3

### Scoring the Interviews

Each interview received a final scoring according to the thematic structure described as the fundamental structure of the phenomenon. Each meaning context received a score based on the themes that were present. There were seven themes, and more than one theme could be present in each meaning context. Relationships between themes were analyzed by reducing the data to percentages. The relative frequency and percentage of themes was considered both within and across coparticipants. (Table 5).

Table 5. Frequency and Percentage of Theme Scores for Coparticipants

	<u>Themes</u>														
	CC		U		S		T		A		F		E		
<u>Coparticipant</u>	<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>	<u>Total f</u>
1	4	18	2	9	5	23	3	14	4	18	2	9	2	9	22
2	1	7	0	0	3	20	1	7	4	27	4	27	2	13	15
3	2	13	0	0	5	33	1	7	2	13	3	20	2	13	15
4	3	17	2	12	2	12	1	6	4	24	5	29	0	0	17
5	1	4	2	9	3	14	7	32	1	4	5	23	3	14	22
6	3	15	3	15	5	25	2	10	2	10	4	20	1	5	20
7	1	7	0	0	4	29	1	7	3	21	5	36	0	0	14
8	4	27	0	0	4	27	1	7	1	7	5	33	0	0	15
9	1	9	1	9	2	18	0	0	3	27	4	36	0	0	11
10	2	12	2	12	4	24	2	12	3	17	3	17	1	6	17
11	2	10	1	5	6	30	3	15	2	10	3	15	3	15	20
12	3	12.5	3	12.5	7	29	0	0	5	21	5	21	1	4	24
13	3	14	0	0	4	19	4	19	7	33	3	14	0	0	21
14	1	8	0	0	5	42	1	8	3	25	2	17	0	0	12
15	2	18	0	0	1	9	1	9	4	36	2	18	1	9	11
16	2	11	2	11	3	17	0	0	4	22	6	33	1	6	18
17	1	3	1	3	4	13	1	3	12	40	7	23	4	13	30
18	1	6	2	11	2	11	4	22	2	11	4	22	3	17	18
Totals	37	12	22	7	69	21	33	10	66	21	72	22	24	7	322

f = frequency of themes

% = percentage of themes

## CHAPTER V

### DISCUSSION

The purpose of this study was to gain a better understanding of the experience of creativity in PCETI training from the perspective of participants in the training. Different aspects of feeling creative in the context of PCETI training were discovered and described. The implications of the present results of this study will be discussed in this section as will their relation to other research and to the more theoretical perspectives of PCETI training. They will also be related to the person-centered approach, and to the expressive therapy literature. Additionally, the relationship of the thematic structure of creativity in PCETI training and emerging paradigms of universality will be explored. Finally, suggestions will be made regarding future research.

#### Thematic Structure of Creativity and PCETI Research

This study is one of a growing number of investigations related to PCETI training. N. Rogers' diagram describes the process of person centered expressive therapy work (Figure 2). This diagram depicts creative energy as moving between an individual creative force and a collective/universal source. In this diagram, energy is unblocked through movement, art, writing, and sound - - the creative



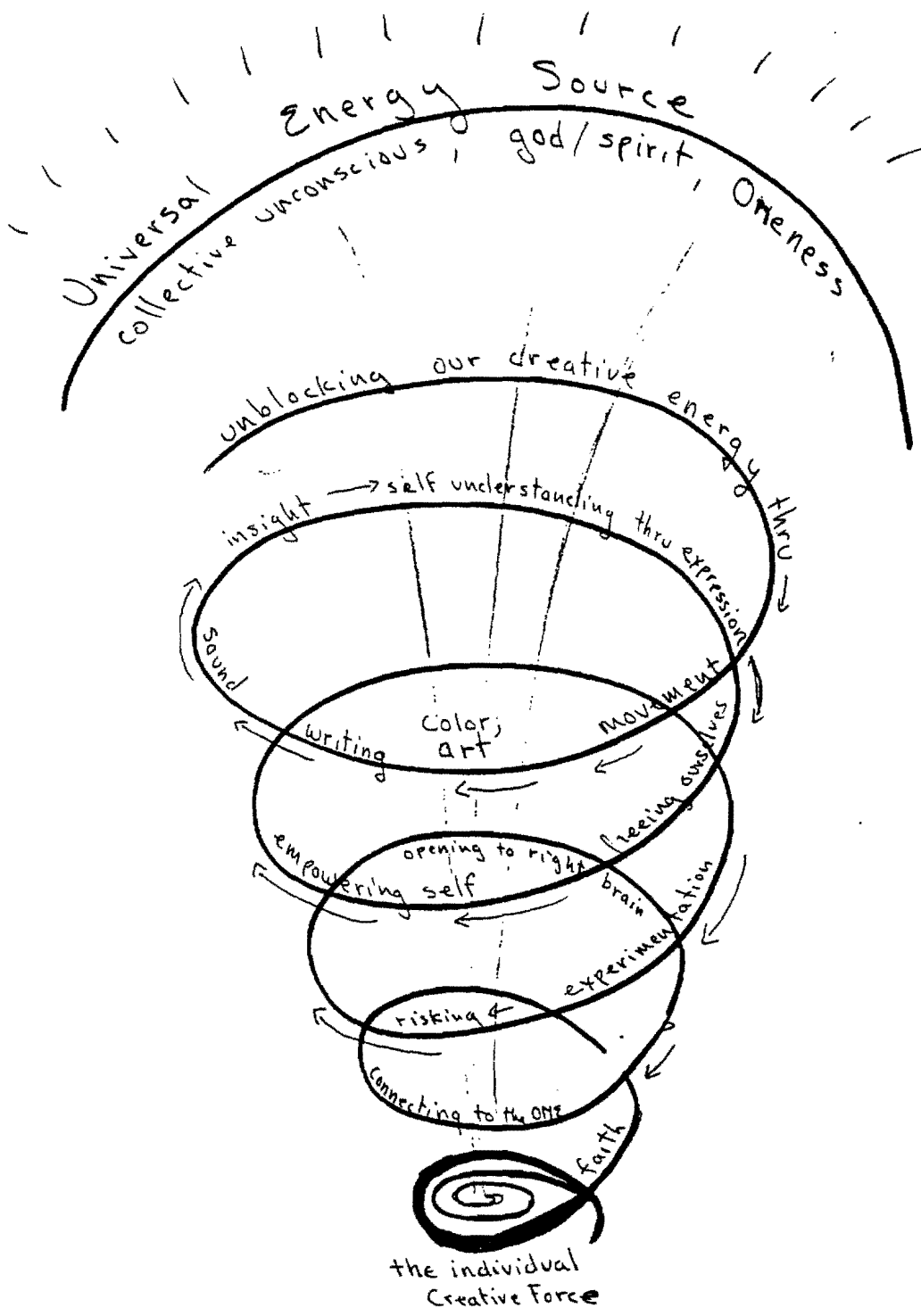


Figure 2

connection. Through this work, insight and self understanding emerge, leading to a new sense of freedom and empowerment. Empowerment gives an individual the sense of being able to risk and to experiment, thereby leading to a sense of personal strength.

N. Rogers' diagram relates to the process of person-centered expressive therapy; the present study focuses on the experience of creativity in person-centered expressive therapy training. These similar yet distinct focuses have some areas of overlap and some areas of difference. This diagram and the results of this study both share the themes of creative connection, freeing, empowering, and universality. Rogers' diagram implies a progressive spiral embodying various stages of development in person centered expressive therapy work. Based on fidelity checks incorporating feedback from the coparticipants, the researcher's colleagues, and a thorough analysis of the protocols, the results of this study describe a more interactive spiral in which various dimensions of the experience of creativity do not occur in any specified order across individuals. The thematic structure described by coparticipants in this study of this study suggests that various dimensions of creativity become more or less figural in a fluid interactive web that does not have any necessary order for individual coparticipants or across coparticipants. For example, some coparticipants stated

they started from a sense of universality and felt this became more focused through using creative media - - the creative connection. Other coparticipants described an experience of creative connection without mentioning an experience of universality. The thematic structure of this study suggests that all thematic aspects together comprise the experience of creativity in PCETI training; not all coparticipants experience all themes. However, this cannot be taken to imply that there is "more" creativity for those who experience more themes. The focus of this study is on the meaning of coparticipants' experiences, allowing the meaning of an experience to emerge from a coparticipant's description. Within the design of the study, no statements can be made regarding how the frequency of describing or not describing a given theme relates to its meaningfulness for a coparticipant. In addition, present results indicate there is no specified developmental progression as to the order in which these are experienced. N. Rogers (personal communication, December 20, 1988) states that her diagram is in a formative state and will incorporate the results of this and other studies.

Other research being done within the context of PCETI training includes the works of Lowry (1986) and LaSarre (1987). Lowry describes and explores person centered expressive therapy from a personal point of view. Her findings include the observation that art and psychotherapy

are similar processes in that each affect a relationship between the individual and the world. While philosophically grounded in the work of Carl Rogers, Lowry states that Expressive Therapy differs in its directive and non-verbal methodology. Furthermore, Lowry notes that these non-verbal methods have enabled her to access feelings and parts of herself that verbal therapy alone could not reach. In conclusion, Lowry states that the two seemingly different methodologies of non-directive person-centered therapy and directive expressive therapy may work together to form a practical approach to personal growth. Lowry's description of her experience with Person Centered Expressive Therapy describes expressive arts modalities as providing a freedom of expression to facilitate intrapsychic (within the person), interpersonal (between persons), and transpersonal (including personal and spiritual) growth through personal empowerment, enabling her to discover her strengths and realize her potentials. These experiences of growth correspond to the thematic structure of creativity found in this study.

In a different work, LaSarre (1987) explored the expressive arts process as an opportunity for psychological and emotional growth in education. LaSarre presents a personal philosophy of education incorporating expressive arts processes based on her experiences in the special education field. LaSarre's participation in the Person

Centered Expressive Therapy Institute is described. This experience, as well as a review of literature in arts and arts therapies, forms the basis for the Expressive Arts Process. This process is described as consisting of three stages: 1) awareness 2) the arts experience, and 3) reflection and integration. LaSarre finds that the Expressive Arts Process, when introduced in a trusting environment and in conjunction with a healthy student-teacher relationship, is one opportunity the teacher may present to students as a means for experiencing self-discovery and knowledge. As a whole, LaSarre's work exemplifies how experiences in the PCETI training can be integrated with other methods in the arts and education for practical application in a professional field. In terms of the thematic structure of this study, LaSarre's work specifically describes the theme of sharing, although dimensions of the themes of the creative connection, allowing, freeing, trusting, and empowering also emerge in her discussion.

#### Thematic Structure of Creativity and the Person Centered Approach

The person-centered approach has evolved from Carl Rogers' work in human growth and change beginning in the 1940s. This work was originally termed non-directive therapy, then client-centered therapy, and more recently, person-centered therapy. The person-centered approach has

evolved from person-centered therapy as applications of this work are being extended to other fields beyond psychotherapy, including industry, business, medicine, and education. In fact, the person-centered approach has been applied in every field of human endeavor where psychological growth of the individual is the goal (Meador & Rogers, 1984).

Particularly since the death of Carl Rogers in 1987, there has been a debate as to what can be included under the heading of person-centered therapy. One alternative is offered by Brodley (1988) who suggests that there are many, not one, person-centered therapies. These include both client-centered therapy as defined by Carl Rogers in 1951 and Natalie Rogers expressive therapy among other therapies. In any application of the person-centered approach, Portner (1988, p.4) makes the distinction that working with the person-centered approach does not mean to transform any given professional or personal situation into a therapeutic one. It means within a given frame, such as solving a defined problem or working together in a team, the person-centered approach enables the persons involved to have as much margin as possible to develop their potentials and to find their own way to achieve their purpose. In these diverse applications of the person-centered approach, there is always a mindfulness to maintain and enhance persons,

whatever other tasks may be involved (Seeman, Brodley, Raskin, & Schlien 1988).

In all applications of the person-centered approach, the self-actualizing principle is considered fundamental:

Individuals have within themselves vast resources for self-understanding and for altering their self-concepts, basic attitudes, and self-directed behavior; these resources can be tapped if a a definative climate of facilitative psychological attitudes can be provided.

(C. Rogers, 1980, p.115)

Within person-centered theory, self-actualization is considered an integral part of human nature. According to Rogers, "This is the inherent tendency of the organism to develop all its capacities in ways which serve to maintain or enhance the organism (1959, p. 196 cited in Meador & Rogers, 1984).

Brodley (1988) defines three other areas of person-centered theory which evolve from the tendency towards self-actualizing: a commitment to respect and trust in persons, a commitment to democratic values and the least hierarchical form of organization, and a commitment to constructive interpersonal attitudes. These attitudes include empathy, unconditional positive regard or prizing, and congruence. (Rogers and Sanford, 1984).

These attitudes are considered to facilitate growth in human relationships and are embodied in the application of person centered principles in PCETI training. Empathy implies a focus on the phenomenal world of the individual.

Within the context of therapy, empathy has been described as "the ability, accurately and sensitively to understand the experiences of the client and the meanings they have for the client (Rogers and Sanford, 1984, p.1378)," and of "perceiving both the world and the client through the client's own eyes (Friedman, 1986, p.427)." Rogers emphasizes that empathy is a process, rather than a constant state, helping individuals to move forward in their experience of unknown aspects of themselves. This emphasis is exemplified in the PCETI focus on the process of creative expression and exploration of personal meanings, rather than in the development of a specific creative product. At its best, empathy not only assists the individual on what is being focused on moment to moment but also clarifies meanings just below the level of awareness, of which the individual may only be dimly aware (Rogers, 1980).

The experience of creativity described by participants in this study took place in an environment in which all of the person-centered facilitative attitudes were embodied in PCETI. It is not surprising that the themes in this study are related to the person-centered facilitative attitudes. Specifically, the facilitative attitude of empathy is closely related to the themes of sharing and trusting in this study. Experiences of sharing described in this study involved being heard and understood by others through relationship. Trusting involves the ability to explore the



unknown, closely related to C. Rogers' concept of experiencing unknown aspects of oneself.

Respect and acceptance exist when there is relative freedom from judgment of another's values, attitudes, and behaviors. This facilitative quality has been variously termed unconditional positive regard, prizing, or caring. In this attitude, an individual experiences and communicates a deep and genuine caring for others as persons with constructive potentials, avoiding any behaviors that are judgmental. Implicit in the quality of unconditional positive regard is a deep sense of trust in a person's resources for self-understanding and positive change, viewing even the most defensive, vulnerable persons as having enormous potential for growth. Prizing implies accepting possible negative, hostile, or defensive qualities from another as well as more positive, pleasant feelings. This description closely relates to the theme of allowing in this study, a sense of permission implying a freedom from judgments.

In the more recent writings emerging from the person-centered approach, greater emphasis is being placed on the quality of congruence or genuineness. Congruence is said to occur when the self-experiences of an individual are clearly present to his or her awareness and that person is able to live, to be, and to communicate those encounters with others when appropriate (Natiello, 1987). Congruence requires not

only being aware of feelings and attitudes, but also of being able to live and be these feelings in a relationship. Natiello believes that to maintain congruence, a person needs a high level of self-awareness, self-acceptance, and self-trust, along with a commitment to being rather than seeming. This implies being genuine in communicating both positive and negative emotions instead of presenting an inauthentic positive facade. C. Rogers states that when one is congruent there is a close matching of what is present in personal awareness and what is presented to the other person in the relationship (Rogers, 1980).

This quality of being able to live and be one's feelings in relationship closely relates to the theme of freeing in this study. Although not currently confirmed by empirical evidence, many theorists increasingly believe that genuineness is a necessary prerequisite of empathy and unconditional positive regard to be effective (Rogers and Sanford, 1984). Similarly, in this study, it may seem that allowing is a necessary prerequisite for freeing to occur. Some coparticipants, however, appeared to have a sense of allowing when they came to the training and consequently did not mention this dimension when describing experiences of freeing. The diagram used to describe the structure of creativity uncovered in this study describes a fluid, interactive spiral in which different aspects become figural for various coparticipants. This study did not reveal a

specific sequence or stages of creativity through which all coparticipants progress.

Although not included in C. Rogers' earlier writings, various theorists refer to a fourth characteristic that is facilitative of personal growth. This characteristic is defined by Natiello (1987, p.10) as personal power:

Inherent in the philosophy of the person-centered approach is a concept of power that differs radically from other approaches to psychological growth that rely on the authority and expertise of the facilitator. In the person-centered approach, clients ideally are in complete charge of directing their developmental process. The facilitator operates always from a central belief in the inherent capacity of another to be self-directed. The major task of facilitation is to provide a context in which persons can empower themselves by discovering their own source of power and become as fully as possible the persons they are capable of being.

The concept of personal power is a direct outgrowth of the self-actualizing tendency stating that individuals have the possibility for change in expanding and expressing all of their capabilities. This condition is considered to exist in every individual, awaiting the proper conditions to be released and expressed. This concept implies a deep trust in the ability of persons to direct their own lives and to solve their own problems. C. Rogers (1977) describes a "quiet revolution" in describing the impact of a person-centered approach in education, administration, family, cross-cultural, and other settings. According to C. Rogers (1977), "It is found that when power is left with persons, and when we are real with them, understanding of them,

caring toward them, constructive behavior changes occur, and they exhibit more strength and power and responsibility (pg. 287-288)."

The theme of empowering, knowing that one has the wisdom and resources within oneself to create one's life in a dynamic way, did emerge in the thematic structure of creativity described in this study. In this study, empowering was described as an individual's experience of his or her personal power. This finding provides validity to the idea of personal power as being a condition that emerges within the application of a person-centered approach. The concept of personal power is embedded in much of person-centered theory, particularly under the condition of congruence. The findings of this study suggest that empowering is a related, yet distinctly different, condition from congruence that emerges in the application of person-centered principles. While congruence implies being genuine, empowering further implies a sense of self reliance that emerges through relationship in which an individual senses his or her own personal power and the ability to use this "power" in creating one's life.

In applications of the person-centered approach, the therapeutic attitudes of empathy, unconditional positive regard, congruence, and personal power create a growth-promoting climate to empower individuals for personal and social transformation. Natiello states (1987, p.17) that

these four conditions are so intricately related to one another that it is difficult to discuss them in isolation. Natiello believes that congruence is a pivotal condition, as one cannot be self-directed unless self-experiences are accurately understood. Additionally, positive regard and empathy are meaningless without congruence. When these processes are facilitated in group settings, a process is initiated in which leadership and responsibility are shared among participants and facilitators.

The model of creativity described in this study suggests that this same type of shared responsibility and power between participants and facilitators also emerges when the use of expressive modalities is combined with person-centered principles. While not specifically describing the four facilitative attitudes, the thematic structure of the present study suggests aspects of human experience (trusting, freeing, allowing, sharing, and empowering) which are closely related to the conditions of empathy, prizing, genuineness, and personal power. This study focused on experiences of creativity related to PCETI training. Given PCETI's person-centered foundation, it is not surprising that the thematic structure of this study has similarities to the facilitative attitudes. Importantly, the theme of empowering supports Natiello's proposal of personal power as a characteristic facilitative of personal growth.

Unique aspects of experience also emerged in the thematic structure of this study. The theme of creative connection is an experience unique to the process of PCETI training and has not been formally articulated in other realms of person centered theory. While some theorists within the person-centered movement are strongly opposed to the application of any systematic technique (Graf, 1988, p.3), the results of this study suggest that the creative connection experience can provide a powerful vehicle for self-exploration. As distinct from other methods described by Raskin (1988, p.2), that have a preconceived notion of how they wish to change the client and work at it in a systematic fashion, N. Rogers' creative connection process provides a way of integrating the use of expressive arts modalities into a sharing relationship. Unlike other methods in which there may be a preconceived notion of how to change an individual and a correlated systematic technique to lead to this goal, the creative connection sequence is based on person-centered principles and remains open to an emerging process orchestrated by the person. An individual is free to alter a particular creative connection sequence to suit his or her own needs at any moment rather than adhering to a rigid dogma. The creative connection serves as a catalyst to individual creativity, leading to significant personal growth.

The theme of universality is also not formally articulated in person-centered theory. An increasing number of theorists, however, are beginning to explore the connection between the person-centered approach and spirituality (Boswell, 1988, & Stamatadis, 1988). Overall, results of this study provide a rich description of the experience of creativity that emerges when person-centered principles are applied to expressive arts therapy.

#### Thematic Structure of Creativity and Expressive Arts Therapies

This study describes different themes of feeling creative in PCETI training; these themes have implications for the development of a theory of expressive arts therapies. Practitioners in expressive arts therapies currently draw on existing psychological paradigms, from the psychodynamic to the person-centered, to provide a theoretical basis for their work. In spite of these theoretical differences, most expressive arts therapists share fundamental assumptions about the value of nonverbal expression and creative communication when working with individuals.(Feder, 1981). The focus on creative expression is at the core of all expressive arts therapies, and forms the basis from which to develop a theory of expressive arts therapy.

Leaders in the creative arts therapies from a variety of disciplines agree on the need for research to illuminate

the unique contributions of the creative arts therapies to the health sciences and to establish creative arts therapies as visible members of the mental health profession.

(Levick, 1984). As early as 1957, Marion Chace, a pioneer in dance therapy, addressed the need to evaluate the role of expressive arts in clinical treatment. Based on her extensive clinical work, Chace felt that the intangible interpersonal relationships that developed through movement therapy were hard to classify on the bases of diagnostic categories and scales. Chace directly addressed the need to study empathy, affect, and interpersonal relationships that evolved in expressive arts therapy. She also felt it was difficult to translate non-verbal forms of communication into statistical information (Chaiklin, 1975).

Wadeson (1987) believes that many established research methodologies reduce or neglect the richness of artistic expression. She advocates developing a theory that is congruent with an expressive therapist's life experiences and views: "Self-awareness is the heart of learning art therapy, creativity and art are its connective tissue. In order to make an idea visible, it's essential traits must be grasped. (p.280)." Phenomenological research methods allow the essential traits of experience to emerge from the descriptive life-world of an individual without trying to place these experiences in pre-conceived categories. In this attempt to describe, rather than to prescribe,



experience, phenomenological methods may provide a rigorous, yet compatible, methodology to tap the unique data provided by expressive art therapies.

Practitioners in all of the expressive arts therapies have used nonverbal therapies in the treatment of severely repressed patients (Chaiklin, 1975, Johnson & Sandel, 1987). Art modalities embody qualities such as action and contemplation, impulse and control. Within these qualities, relationships can develop to reach out to persons unapproachable by words (Feder, 1981). Results of this study also suggest that expressive arts modalities can be extremely illuminating for highly functioning persons as well. The PCETI training model provides an intense experiential exposure to the expressive arts therapy process. Other practitioners of expressive arts therapy believe that staff members who have never used art materials find it difficult to respond to the graphic expressions of others (Ulman, Kramer, & Kwiatkowska, 1977). Similarly, staff members who are unfamiliar with drama, movement, writing, or other artistic modalities may find it difficult to respond to other forms of expressive art. The majority of coparticipants in this study felt that both the expressive arts experience, as well as the dialogical research interview, helped them to view their experiences from new perspectives they had not thought of previously.

Overall, the insightful experiences accessed through expressive arts modalities suggest that expressive arts have a transformative capacity capable of spanning a wide spectrum of individuals, from professional to psychiatric populations. Expressive arts therapies tap into the creativity that is an integral part of each person to open up new possibilities for change. As expressive arts therapies increasingly gain acceptance as a primary therapeutic modality, Feder (1981, p.240) believes that, "The long range result of the drive to bring the expressive arts therapies into the community may be the closing of the circle and a return of the creative and expressive arts in their ancient role in the development of healthy, functioning human beings." This idea is echoed by McNiff, who believes that all creative arts therapies express ancient characteristics of healing. Many of the behaviors observed in the contemporary practice of art, dance, drama, music, and psychodrama therapies can be observed within indigenous healing practices throughout the world (McNiff, 1986).

### Thematic Structure of Creativity and Paradigms of Universality

The theme of universonality reflects the transpersonal perspective that is appearing within several disciplines, ranging from psychology to physics. A transpersonal perspective includes a spiritual dimension that reaches

towards higher levels of consciousness transcending ordinary boundaries of ego, space, and time (Khanna, 1986).

The transpersonal perspective is closely related to the "perennial philosophy". In this paradigm, human beings are part of a wholeness whose fabric constitutes the fabric of the universe, the ground of being. This wholeness cannot, and does not, exist as a separate entity, yet everything exists within it. This wholeness is called by different names in different languages and religious traditions. It does not refer to a personal Deity, but to the underlying unity or basic nature of existence, the universe of matter and energy and everything within it (Wilbur, p.4, cited in Vaughan, 1985).

Within the "perennial philosophy", Huxley (1972, p.13) also notes that at the core of the phenomenal world of matter and of individualized consciousness is the manifestation of a Divine Ground within which all partial realities have their being, and apart from which they would be nonexistent. Huxley believes that human beings are capable not merely of knowing about the Divine Ground by inference; they can also realize its existence by direct intuition, superior to discursive reasoning. This view suggests that the creative connection experiences provide a pathway to direct intuition through the experiences of trusting and freeing. Such intuitive knowing of interconnectedness may be experienced as universality.

Thigh Nhat Hanh, a Buddhist monk, describes a similar image of the interactions and intersections of all things (1988). The Avatamsaka Sutra describes Indra's jeweled net as an infinite variety of brilliant gems, each with countless facets. Each gem reflects itself in every gem in the net, and its image is reflected in every other gem. In this image, each gem contains all other gems. This image closely relates to holographic theories in which each part contains information of the whole object. The form and structure of the entire object may be enfolded within each region of a record.

Hanh believes everything is linked to everything else in the universe. From one particle, one can see the whole universe which is included in it and out of which it is created. Hanh believes the beliefs of perennial philosophy are beginning to be reflected in the "bootstrap ideas" in contemporary physics. The bootstrap philosophy proposes that the universe is a network of interdependent phenomenon in which each phenomenon is formed by the coordination of all other phenomenon. The universe is a dynamic fabric of events in which none is the fundamental entity. The global coherence of the mutual relationships determines the structure of the whole. (1988, p.70).

Hitchcock (1982, p.41) believes that science and religion are two ways of knowing reality. The laws of physics do not govern the universe; rather, they are our

attempts to describe that which does govern the universe. Similarly, Bohm (1980) believes that science is demanding a more non-fragmentary world-view. The present approach, of analyzing the world into independently existant parts, does not work very well in subatomic physics. Bohm believes that humankind has always been seeking wholeness: mental, physical, social, and individual:

Fragmentation of cities, religious, political systems, conflict in the form of wars, general violence, fratricide are the reality. Wholeness is only an ideal, towards which we should perhaps strive. But that is not what is being said here. Rather, what should said be said is that wholeness is what is real, and the fragmentation is the response of this whole to man's action, guided by illusory perception, which is sharpened by fragmentary thought.

(1980, p.7)

Bohm believes that the world itself is an unending process of development, evolution, and unfoldment, which fits as part of the universal process that is the ground of all existence. The world is a universal flux of events and processes in continual change. Bohm postulates that there is an unbroken wholeness to the totality of existence as an undivided flowing movement without borders. Bohm describes an "implicate order" in which everything is enfolded into everything else, similar to Hanh's description of Indra's net. Bohm believes the implicate order has to be extended to multidimensional reality; reality is one unbroken whole (p.184).

Vaughan (1985) has used Bohm's idea of the implicate order to describe a transpersonal view of psychotherapy.

Vaughan believes each human being may experience him or herself as an independent separate self in search of wholeness, recognizing the relationship of the individual to the larger whole within which each person exists. Vaughan views psychotherapy and spirituality as complementary aspects of human development. Walsh and Vaughan state, "In recent years, transpersonal psychology has emerged as the fourth force of Western psychology. Its distinguishing characteristic is an expansion of the field of psychological inquiry to embrace areas associated with extreme health and well-being . . . and altered states of consciousness, peak experiences, and self realization. (cited in Khanna, pp.3-4). Many of the experiences of creativity in PCETI correspond with this description.

Boswell (1988) is interested in integrating psychological and transpersonal dimensions in a person-centered approach to psychotherapy. She believes that both meditation and the person centered approach are processes of opening to what is closed within us through a similar process of change based on empathy, positive regard and congruence. Based on the person-centered actualizing tendency, Boswell believes a universal process of growth and the expansion of consciousness occurs on both the psychological and transpersonal level. Similar dimensions of the theme of universality are described by C. Rogers in some of his later works:

I find that when I am closest to my inner, intuitive self, when I am somehow in touch with the unknown in me, when perhaps I am in a slightly altered state of consciousness, then whatever I do seems to be full of healing. Then simply my presence is releasing and helpful to the other. There is nothing I can do to force this experience, but when I relax and am close to the transcendental core of me, then I behave in strange and impulsive ways in the relationship, which I cannot justify rationally, which have nothing to do with my thought processes. But these strange behaviors turn out to be right, in some odd way, it seems my inner spirit has reached out and touched the inner spirit of the other. Our relationship transcends itself and becomes part of something larger. Profound growth and healing and energy are present...Our experience in therapy and groups, it is clear, involve the transcendent, the indescribable, the spiritual. I am compelled to believe that I, like many others, have underestimated the importance of this mystical, spiritual dimension.

(1980. p.129-130).

Within the field of creative arts therapies, McNiff (1986) believes that a primal and unspoken spiritual motive accounts for part of the current rise in popularity of creative arts therapies. McNiff believes that the spiritual sense of art and its healing power are not at the forefront of the profession's consciousness because the dominant institutions in the mental health field speak a different language (1986, p.5). In the present study, the majority of coparticipants were also surprised to experience a spiritual dimension, as this is not what they had been looking for when they came to the training program. Wadeson (1987) believes that the content of therapy and spirituality merge in the human quest of creating meaning and in probing fundamental existential questions of life and death. The therapeutic process borders the spiritual realm. Wadeson

describes therapy at its best as providing potential for wholeness, healing, and growth, not simply the alleviation of symptoms and suffering. The creative arts therapies involve creating, understanding, and relating to imagery, and offer a potential for viewing the framework of existence.

The ideas described under the theme of universality in this study are reflected across disciplines in philosophy, psychology, and physics. The concept of a numinous, transpersonal dimension is described in various images from the holographic metaphors of Indra's jeweled net and Bohm's implicate order to the spiral figure-ground image of this study. In her study of spiral formation, Purce (1974) believes that spirals, like universality, are pervasive throughout nature. Spiral formations may be found in the macrocosm of the Milky Way spiral formation to man as microcosm, through all forms of art throughout all cultures.

Purce describes two-dimensional images of spirals as having a number of remarkable properties. A spiral both comes from and returns to its source; it is a continuum whose ends are opposite and yet the same. It demonstrates the cycle of change within the continuum, and the alternation of polarities within each cycle. A spiral embodies the principle of expansion and contraction through changes in velocity and the potential for simultaneous movement in either direction towards its two extremes.



According to Purce:

The spiral is a symbol that denotes eternity since it may go on forever. It is only by imposing limits that we can make infinity accessible to us. The spiral will end on paper, in two dimensions, we have in this space-time world to stop drawing it. The universe and man's consciousness exist in a continuum and a dynamic whole; this can be expressed in a spiral. This symbol is perpetually turning on itself, expanding and contracting, with an interchangeable center and circumference . . . The spiral movement which creates a centre and a 'whole' is also that which combined with gravitational contraction creates the solar systems, their suns and planets. This order both reverberates down into the microscopic and subatomic levels, both structures and reflects our consciousness. (1974, p.7-8).

The thematic structure recovered from the protocols of coparticipants in this study may reflect the pervasive spiral order described by Purce. Just as the experience of creativity recovered in this study describes a process of growth, Purce believes that the spiral is a natural form of growth and has become humankind's symbol of progress of the soul.

Other practitioners of expressive arts therapies have also used spiral metaphors in describing the growth experienced in expressive arts work. Wadeson believes the processes of expressive art therapies evoke imagery to foster a deeper connection with universal, spiritual, and ineffable dimensions: "Ultimately, the art therapy process of creating images and relating to them leads to the source of our own life energies. For those of us who wish to venture in these realms, our images lead the way. We create them, they create our world, our world creates us. We

travel a spiral path with a beginning lost from sight and a destination beyond the bend, we know not how far. (1987, p.304)"

### Future Research

This study describes the themes of being creative in PCETI training. These themes seem to have implications both for the development of a theory of expressive arts therapies and for expanding applications of the person-centered approach. This study is meant as a step towards developing a comprehensive theory of expressive arts therapies based on the unique qualities of the creative process. The thematic structure of this study provides a comprehensive description of the experience of being creative offered by professionals training in a person-centered expressive arts institute. Additional research studies may be done with both professional and psychiatric populations to further describe the process of expressive therapy, thereby leading to the development of a comprehensive theory of expressive therapy.

The results of this study also suggest that phenomenological research methods have the potential to offer a rigorous, yet compatible, paradigm for investigating applications of the person-centered approach as well as other realms of humanistic psychology. Many coparticipants stated that they came upon insights they had not thought of on their own through the dialogical interview. The majority of coparticipants also felt the phenomenological attitudes

of respect for the person through an indwelling on his or her experience were quite compatible with the person-centered principles of empathy, congruence, and prizing.

As the person-centered approach is increasingly being applied in cross-cultural settings, there is a growing recognition of the need to be empathic with cultures. The arts are a universal language that have existed in every culture throughout history. Through embodying the principles of empathy, congruence, and prizing, person-centered expressive arts workshops may greatly facilitate the process of cross-cultural understanding by providing a universal language for communication. In expressive arts, as in other applications of the person-centered approach, phenomenological studies may be instrumental in illuminating the essential components of communication and change across cultures capable of promoting universal understanding.

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## APPENDICES

## APPENDIX A

## Information and Consent Form

The interview in which I have asked you to participate today will serve as data for my doctoral research. The purpose of the study is to gain a better understanding of the experience of creativity in expressive therapies training by interviewing people about what it is like for them to feel creative in relation to the Person Centered Expressive Therapy Institute training. I am interested in learning about creativity from your perspective and from your experience.

If you agree to participate in this study, the audio-taped interview today should take about 45-90 minutes. Basically, I will be asking you about your experience of creativity in relation to the Person Centered Expressive Therapy Institute training. Also, I will conduct a follow-up session by mail to see if you have any comments or observations to add to what I learned from our first interview.

During the interview, you will be able to select what personal experiences of creativity in expressive therapies training you wish to talk about. Also, feel free to disclose as much or as little as you care to. You may end the interview and withdraw from the study at any time if you do not wish to continue for any reason. Participation or non-participation in this study will in no way effect your participation in the Person Centered Expressive Therapy training program.

The information obtained in this study will be held in the strictest confidence. All audiotapes, transcripts, and any other data will be indentifiable only through a master list. The master list will be kept in a secure place to which only the reseracher will have access. You may review your tapes and transcripts any time you wish. Other than myself, the only individuals who will be allowed to see the transcribed interviews are members of my dissertation committee and research group in Tennessee.

If you have any questions at this point or at any point during or after the study, please do not hesitate to ask. You will be given a copy of this information and consent form to keep, should you wish to contact me at any time about this research project.

Mukti Khanna  
Psychology Department  
Austin Peay Building  
University of Tennessee  
Knoxville, TN

Telephone:  
(office) 615-974-6060  
(home) 615-974-9621

I have read the above information and consent form and agree to participate in this project.

Signature \_\_\_\_\_

Date \_\_\_\_\_

Please Print Your Name

\_\_\_\_\_

Home Address \_\_\_\_\_

\_\_\_\_\_

Telephone \_\_\_\_\_

Occupation \_\_\_\_\_

Age \_\_\_\_\_

Sex \_\_\_\_\_

Level of Education \_\_\_\_\_

Marital Status \_\_\_\_\_

## APPENDIX B



## INITIAL INSTRUCTIONS AND QUESTIONS FOR THE INTERVIEW

I am studying the experience of creativity in expressive therapies training. I will not be giving you a definition of creativity because I want you to rely on what creativity means to you. In fact, the purpose of this study is to find out what creativity means to people and how they experience it in expressive therapy training. In this interview, I will be asking you to talk about and describe some experiences when you felt creative in relation to the Person Centered Expressive Therapy Institute training.

1. When are you aware of feeling creative in relation to this training?
2. Can you remember some specific times when you felt creative in relation to this training?
3. How would you describe the process of creativity as you experience it in this training?
4. Can you describe the feelings that emerge in moments of creativity in relation to this training?
5. What are you most aware of when you feel creative in relation to this training?
6. How do you experience the inter-relationship of the arts in this training?
7. How do you experience your body when you feel creative in relation to this training?
8. How do you experience time when you feel creative in relation to this training?
9. Is there anything else you would like to add?

## APPENDIX C

May 24, 1988

Dear

On the basis of our interview during Level III of PCETI, I have formed some tentative impressions about your experience of creativity in relation to this training and I would like to get some feedback from you to see if you think these impressions are accurate. Attached to this letter are a list of statements which summarize your experience of creativity in relation to this training as I understood it on the basis of our interview. Also, I have enclosed a tentative thematic summary diagram of the structure of the experience of creativity in relation to this training. I would greatly appreciate it if you could read this summary of your interview and make any additions or changes on the enclosed blank sheet of paper that follows these statements. Feel free to respond in any form you wish, as well as suggesting alternative diagrams that you feel better represent your experience if you desire. I will consider your feedback in creating my final diagram. I have also enclosed a self-addressed stamped envelope for you to return your comments to me in. I would greatly appreciate receiving this information no later than one month from the date at the top of this letter. (I'll be moving to Richmond, Virginia in a month to do a one year psychology internship towards my degree).

Please return the enclosed response sheet whether you have anything to add or not. Please write or call me if you have any questions. I very much look forward to hearing from you. Thank you for your cooperation and participation in this study.

Sincerely,

Mukti Khanna  
#1419 1611 Laurel Avenue  
Knoxville, TN 37916  
phone: (home) 615-974-9621  
(office) 615-974-6060

## THEMATIC EXPERIENCES

C.C. - Experiencing the Creative Connection Sequence  
participating in art, music, movement and writing  
experiences, and then processing and sharing this  
with other group members

Freeing - being spontaneous, insightful, in a timeless flow,  
exploring the unknown, going beyond the limits

Allowing - permission, freedom from judgments, lack of  
confidence, judgments, doubts

Empowering - developing self empathy, awareness of one's  
own needs and the ability to act on that, knowing  
one has the resources internally to be able to  
co-create

Sharing - experiencing validation from sharing creative work  
in a relationship, others serving as a catalyst for  
creativity, wanting to share this work with others,  
serve as a guide

Trusting - feeling safety and acceptance to explore the  
unknown, trust in the process vs. the product,  
relying more on intuitive awareness and guidance

Universality - a sense of the numinous, unity and  
connectedness with all of life

## APPENDIX D

## INFORMATION AND CONSENT FORM

I am interested in including a verbatim transcript of our interview as an appendix in my dissertation. My purpose for doing this is to provide the reader with an illustrative example of how interviews were conducted and the way that experiences of feeling creative was talked about by participants.

Enclosed is a typed transcript of our interview, with some potentially identifying information deleted. Please look over this transcript and make a mark through any words or sections that you prefer were omitted if published in my dissertation. Also, please feel free to write down any further comments you have on the interview transcript.

If after reading the transcript of our interview, you consent to its publication as an appendix in my dissertation, please sign this form in the space provided below. Any reproduction of your interview is strictly subject to your prior approval and will only be reproduced in the approved form. Please return the corrected interview transcript and signed consent form in the enclosed self-addressed stamped envelope. An additional copy of this Information and Consent Form is provided so that you may retain it for your own records.

If after looking over the transcript you decide for any reason that you do not wish to give approval for its reproduction, please feel free to inform me of this decision.

Finally, if you have any questions, please do not hesitate to contact me at the address and phone number listed below. Again, thank you for your assistance in my research.

Mukti Khanna                      Telephone: (office) 615-974-6060  
#1419 1611 Laurel Avenue                      (home) 615-974-9621  
Knoxville, TN 37916

I have read the above Information and Consent Form and agree to the reproduction of the verbatim transcript in Ms. Khanna's dissertation on the experience of creativity in relation to the Person Centered Expressive Therapy Institute.

Signature \_\_\_\_\_ Date \_\_\_\_\_

## APPENDIX E

## Interview Transcript

I = Interviewer

C = Coparticipant

I. "When are you aware of feeling creative in relation to this training?"

C. "What's the question?"

I. "When are you most aware of feeling creative in relation to this training?"

C. "You mean at what times do I feel most creative?"

I. "Yes, there may be a couple of specific times"

C. "Um, I haven't defined creative yet, but I guess it has to do with being in a flow where things happen naturally and one thing leads to the next... especially when we're working with any creative media, um, and when we move from one media to the next...that's when I have a sense of something almost like inevitable happens, like it has a life of its own...there's a lot of connections that are made, uh both on an internal and psychological level... also, the forms are coming out too. I can't say at what point it happens, it just happens a lot in these workshops... for me, it doesn't happen as much when we're speaking and talking as when we're dealing with . . . a modality or art modality, that's when it happens"

I. "So, you're saying the combination of the different modalities..."

C. "It can get real intense then."

I. "Would you feel comfortable describing some of the internal and psychological connections that you referred to?"

C. "Um...I have to think for a minute, it's like getting back into history, thinking about it... you mean at a specific time when I made connections with different things?"

I. "Yes, maybe what feelings emerged for you..."

C. "There's a lot of different kinds of feelings ..."



I. "If you'd like to talk about a specific instance, that might make it more -"

C. "A specific instance, yeah, well let me just talk about like in the very first workshop I did... I was going through a lot of, very deep kind of grief, angry feelings, because I had just separated from my husband, and it was a real, real difficult time, and I remember one instance was in the group when we, people, (our home group), it was M., was feeling a lot of grief around leaving her house, and like in the group, I couldn't even speak out what was happening with me, there was just too much feeling, and I just know I would have just cried - I just didn't want to do it, but then the whole group, we were talking about sounding and people were giving advice, well, you should have this and you should have that, then I had some impetus to say, 'Well, let's just do it right now, let's not just talk about it.' so the whole group started to wail and cry, and it's like every person seemed to be in it, like every person just had this immense amount of sorrow and grief, and we all, there were about six of us, were you there? did you hear us?"

I. "I think so..."

C. "We were upstairs--"

I. "I remember hearing it -"

C. "So that was what was going on, we started just by wailing and just be crying, and finally it turned into just sound, and then it began to be almost like a melody or song with it, but that uh, you know like one of those songs of sorrow, and then it would go into yelling and anger, so it's like in a way the whole group, it just began to have this life of its own, and it was very, very powerful, and H. was there, who from time to time would sing a real song, like 'sometimes I feel like a motherless child', and then we would all cry again - eventually, we worked our way through to songs that were like more just lyrical, or I'd say positive, um, so the emotions of the songs began to shift during the period of time that we were doing it to uh, some funny songs I think, or sounds that change...so that was an example for me of the tremendous sense of the power of the creative force as being connected, starting out with a very psychological thing, say grief, anger, pain, I would say, and how when it got connected with just the pure sound, it began to move, it began to be just like something that transcended the immediate emotion, it became just like an entity that moved, and it transformed. At the end we were really in a different space. I remember walking downstairs and M. and I just did this wonderful joyful dance - there was a tremendous amount of joy in it at that

point, because the energy has just moved and shifted... if that's what you mean as an example"

I. "Doing this kind of work with others, I'm hearing, is different than when you were with yourself, and your own emotions were definately very strong -"

C. "Yeah-"

I. "But something about the group -"

C. "Oh, the group was very important, very important, I know that if I had been alone I never would have, it wouldn't have been so clear, strong, or loud - it wouldn't have had that kind of clearness, I just don't think I could have let it go that far"

I. "so, the group helped you in letting it go-"

C. "In letting it go, and letting it be experienced, really, it has to do with the actual experience of it being, the experience of pain, I could just dive right into it and not hold back at all - I think if we had just talked about it, I would have started crying and would have gone over the more details and talked, and it just felt so liberating not to have to do that, or to just deal with the raw sensing of it, and I felt the group to be tremendously supportive and they didn't even know what was going on with me"

I. "So, it wasn't really necessary for them to know-"

C. "No, it wasn't necessary "

I. "And you still felt strong kind of support"

C. "Very, very strong - support in the sense that they weren't helping me or supporting me, but we were just in there together, so I wasn't separate, just tuning in to some thing-"

I. "Were there some other specific times when you felt creative in relation to the training?"

C. "Uh, many, many other times, well, uh, one of the things that happened, I'm gonna speak more of things that aren't necessarily in my field, I mean my field is art and color and painting, I'm just always having that kind of experience by myself and with other people through the work I do, but it's through drawing and color... The thing I got from Natalie's work was moving into things like drama and sound and dancing ...That's where I got most charged and turned on

because it's something I don't do usually, those are very memorable..."

I. "Those are things that aren't part of your own normal way of working -"

C. "Yeah, because for me to be creative, and drawing and painting, that's just my life you know, it's not a big deal because it's something I do all the time. One thing that was very interesting was the night of the archetypes -"

I. "Could you talk a little bit about that night?"

C. "Yeah, well I found myself, and here's the creative part is that I didn't know what I was gonna do and here were all these costumes and I rumbled through them and finally I came up with the sailor, or man, and I found this wig and I used it as a beard, put on shoulder pads, and just got into the persona of a sailor and a kind of rake type of person, and that was really interesting to walk around in that guise or you know, in that particular form because I really got a sense of being a completely different character, people reacting to me differently and then the character began to have a life of its own, make decisions, and so on - I really did feel it, women were falling in love with me, because no one knew who I was, I don't think (laughs) , they had not necessarily seen me put on the costume, so it had a lot of a healing aspect because part of my husband had been a rake"

I. "A rake?"

C. "Kind of a rake person, like a womanizer, and it was very good for me to become him, you know, take the part that he's taken, instead of the other side which is you know the more feminine sort of rejected woman and that was a role I was feeling myself in. In the archetype, I put myself in the opposite role and felt that , and you know feeling how that isn't such a piece of cake either, feeling the loneliness in that and the limitations that role had, you know, becoming that, claiming some of the power of it, there is a lot of power in it, but also feeling the uh, the distress of that role"

I. "So it sounds like it made you more aware of a lot of, maybe the dimensions -

C. "Yeah, that's right, dimensions of what it is to be human. After a while, I was too stiff and I felt I wasn't having a good enough time, so I changed my clothes and became a woman again, with flower dresses. So, there was again a sense of creativity having to do with experiencing something very fully and then feeling I need to balance

that, and really appreciating well, it's not so easy to be a woman, but it's a whole lot more fun, it has certain advantages I can really feel."

I. "So, it's creative to experience both sides -"

C. "Yeah, and, uh, in a way that I found balance from the other side, just naturally."

I. "I heard you say that while you were being the sailor it felt very interesting because all these woman were sort of coming on to you -"

C. "Oh, yeah -"

I. "I'm wondering were there any other feelings that emerged, any other feelings that may have emerged from that moment?"

C. "Well, I felt real macho, you know I felt a part of me that likes to fight everybody (laughs) every other man that I came in to, I started banging him on the head (laughs) so, that was a great feeling to deal with latent aggressiveness - I don't know if that's what you were asking -"

I. "Whatever the feelings were for you is what I asked, I just didn't quite know what 'interesting' meant -"

C. "Yeah, in terms of just experiencing a way of relating that is real different for me - macho - like walking around and not really worrying about anything, just being in my own power -"

I. "What's it like when you feel you're in your own power?"

C. "It's a great feeling, it doesn't matter- you don't feel like you have to be nice to people to make positive connections, I mean I could either be in solitary splendor or I could be beating someone on the head , or also trying to seduce, you know, get the attention of women - It's just, uh, interesting in that it's so different, - -and there's a part of me that wants it. So you know, the sense of the creative, I have a feeling that it's in a way just letting that kind of energy that I have come out. That for me is that sense of what it is to be creative - there's just all these entities in me, the elemental energies and being creative is just like letting them emerge, live -"

I. "Letting them express -"

C. "Letting them express, yeah--- there was another night that I felt was particularly strong, we were doing patterns, shadow patterns on the wall"

I. "The shadow dancing -"

C. "Yeah, and I didn't have any idea what I was going to do - I had this, tried out this shawl and saw the pattern with the movement of the shawl, and, uh, so I just started out with that, watching that. Somewhere in the middle, oh, I had a stick, which I was leaning on -somewhere in the middle, I just couldn't stand it anymore and I became quite the opposite which was the killer and started beating on the old woman (laughs) and actually killing her and feeling that shift and feeling the fierceness of that, and rage and desire to kill, and that just emerged, you know, I didn't start out with that, it just happened"

I. "Sounds like you didn't plan it"

C. "No, I didn't plan it. So, it was like still working out a lot of feelings I had around the separation, a sense of wanting to hurt some one, but it also had to do with my own inner self, wanting to kill that part of me that was a victim. I didn't really want that anymore. It was very deep, very exciting in some sense, feeling just those parts could emerge again and start living together and interacting, and it was totally unexpected"

I. "When you were actually doing some of the movement in this one, what were you aware of?"

C. "The movement? Oh, you mean in the shadow dance?"

I. "Right."

C. "I was just aware of the character, and it's like the character took me over and I just reacted, and I wasn't aware so much of sensations, I was just aware of plugging in to something, being something, and just letting it take over -"

I. "Sort of identifying -"

C. "Identifying, yeah, -"

I. "Are there some other specific times you felt creative in relation to the training?"

C. "Oh, many, many other times. I was just talking about, you know, some dramatic times. I'm trying to think of - There's some work that X., oh, you weren't there in Level,

it's Level III I guess, Yeah, a lot of real interesting work there. One time that X. worked with me individually in front of the group. And again, it's like she's worked with me in, uh, relation to a drawing I made, and relating to the drawing and becoming that character. I think I was death. Yeah, it was death- a real strong word, through drawing, and through just becoming that part, and I think then I started relating to clay, and then I started dancing at the end and then singing - it was a real shift. So that again, is like a sense of working sound, movement, dancing, and drawing. It's very deep work that happens. Again, you know, I was processing stuff around my separation, so, uh, that was a time of making masks, seeing a mask emerge, then dancing with that, then become a character. A lot of the creative sense came out of dance and drama, showing off -"

I. "Showing off?"

C. "Yeah, that's a lot."

I. "I'm hearing you say that the dancing and the drama allows you to fully become another character -"

C. "Or become a character, in a way it's like a person inside of me that doesn't usually express that. I mean there's a lot of work that I do with drawing and color, work that I led and work that I do. It was real solid work. It's harder to describe -"

I. "The work with the color?"

C. "Yeah, it's a little harder to describe, but it's sure, uh, important."

I. "In your role in it as a facilitator, I'm wondering what feeling emerged for you?"

C. "As a facilitator? I'm not quite as abandoned I must say, I'm real conscious of the group. I'm conscious of setting some things in motion for the group. Still, like following a thread and making certain moves in different directions"

I. "A different type of involvement?"

C. "I think it's similar, but my role in it, I can't just hand myself over to it, as much. I hand myself over to something, but I'm much more conscious of the total group rather than my own process, whereas, these other things I'm describing I'm pretty much not worried about the group, you know, I could relate to them, but I didn't have to worry if it was good or bad or if some one was being left out,

whereas when I lead I definately have to have that consciousness. But it's still, I'm still drawing, I'm still doing my own work - that's very important to me - touching paper, moving, picking colors, I'm not totally out of it - Partly, I live a lot through what people do - it's like very exciting just to see the different choices people make - it's like unearthing jewels or something when a person in that way becomes myself in the way all these different part emerge, the colors"

I. "I like the way you said that, ~Unearthing jewels"

C. "Yeah. It's fun, but I have to do a lot of work to make it happen."

I. "I get a sense that the sharing feels creative for you-"

C. "It's very creative. This kind of teaching that I do is very, very creative. I feel that, uh, I have a certain form that I use that I don't know where it's going to lead, what's going to happen -"

I. "So in some sense it's always being created-"

C. "Yeah, it's always different"

I. "When you're doing this creative work, how do you experience your sense of time?"

C. "Well, on the one hand it's timeless, and there's no end to it, time doesn't matter, it has its own rhythm. But as a leader, time is very important, I just have to be conscious of it. I have a watch that dings, you know, sometimes, I'll put on a timer so I'll know when the group has ended, but it's always in my consciousness that you know this has to happen within a certain length of time and it has to start and end. As a leader, it's incredibly important, as a participant I completely forget about it- it's timeless"

I. "What is that timelessness like for you?"

C. "I don't know, I'm just involved in what I'm involved in - I don't think about time"

I. "So, it's a real involvement -"

C. "In the process and how it's unfolding, and it has its own timing, that comes and goes, you know when it starts and I don't know when it wants to end, it could be five minutes, it could be five hours - so that, you know, I know that it is possible to uh, have this experience and also be aware of

the time, you have to as a leader - you just have to somehow program that in-"

I. "So, it's possible to have the experience of timelessness and be aware of time-"

C. "It is, it's hard though, it's harder work (laughs). But, I think you need to, and I guess I know as a participant it's going to end at lunch, we all know that, the leader actually is the person who needs to remind us of certain limits."

I. "Are there any other times you felt particularly creative in relation to this training?"

C. "One of the things about the workshop, especially at the end is like, uh, kind of an occurrence of synchronicity, certain events fall together, you run into people at the right time, certain things emerge and they're sort of connected with the next meeting, and that's something I think of, that's a certain creativity, and that has to do with the whole experience, not just the sessions, but in the eating, you know, the whole thing, it's like it gets to be, kind of like entering into a flow and connections are made that just seem very potent."

I. "So, it's not just in the actual the work, or the guided experience, it's the whole thing -"

C. "It's the whole thing, you know, what you learn to do, the synchronistic experience, when you run in to someone, and they'll need this or you'll need that, or do this, and the thing that I think of it as creative is that it's not planned - it's something that emerges - a surprise-"

I. "Are there any other feelings that go along with this synchronicity?"

C. "Well, it's fun, there's a sense of real enjoyment. It's kind of like a heightened sense of living-"

I. "Feel more alive -"

C. "Yeah, feel more alive, It's a lot, sometimes these things are overwhelming, especially when I was an intern - it was a lot, it was really more than I could handle at the end, and yet, I did find out how much more I could handle. than I thought I could, which is, uh, you know, how much I can go from one intense experience to the next, there's a certain point where I need to back away, but it happens less often than I would think it would happen"



I. "Finding out, extending limits -"

C. "Yeah -"

I. "Did you experience creativity as an intern differently than at some of the other Levels - you have a unique perspective of having gone through the entire program -"

C. "I wasn't quite as free as an intern, because of the meetings and extra responsibility, I didn't quite let myself go as much, and partly that was my fault that I didn't take the time to back away and give myself that rest, so I can't say that because I was an intern that happened, but it wasn't quite as much such a strong experiencing stage, but I needed to back away more often and think, so it wasn't quite as intensely creative in that way."

I. "Sounds like it was very intense in some ways -"

C. "Yeah, it was, uh huh, a lot of old stuff for me came up during that time, interactions between people that were just right in the moment in the group, whereas in the other workshop, my intense issues were with someone else and the group was like a healing time, it's like things began to happen in the last workshop when I was an intern and actually I would get upset by and I would have to work through, so it was in a way more like real life (laughs)"

I. "You felt more of a sense of responsibility?"

C. "Oh yeah "

I. "Almost to accept responsibility as a mediator?"

C. "Uh, well, it was just, I felt more responsible for different things and some of the negative feelings that go with that came up and I had to look at them -- it was good, I mean it was good work, but, uh, it's just as creative I guess, but I encountered more things in myself that hindered creativity, I'd say that I had to really look at -"

I. "Would you feel comfortable discussing some of that?"

C. "Well, when of the things is that I get, feel obligated to take on a certain responsibility, and, uh, don't give myself enough space to be myself, to get what I need, that's what I notice, I notice sometimes when I would, oh like, put myself out and do things that I felt sometimes guilty about it, so there's a guilt around being creative, or sometimes that came up, like one time I was leading a group and the door was closed and I didn't realize there was a sign on the

door saying 'not to enter' , and the whole group was waiting to get in and I didn't know that, I just felt mortified, I just felt a sense of shame which is really my stuff, and guilt, and having had such a good time, so that's what I mean. But it happened right in there, I wasn't working on something in my life, it was something that was occurring right there. So hindering creativity has to do with guilt about having a good time, and taking on too much responsibility, and dutiful."

I. "Sounds like you were trying to get some kind of balance between all these things you mentioned, is that accurate?"

C. "Well, uh, I guess, see, yeah, in the process of finding yourself imbalanced, you begin to find balance."

I. "Even though this internship was last summer, I'm wondering if you have other reflections about the process of creativity as you experienced it throughout the training?"

C. "Uh, well see one thing is I'm an artist, an art teacher, I've worked with graduate students and professional artists, and one thing that comes to me a lot working in these workshops is how creative everyone is -the beautiful things they do when they're working from feeling - I really appreciate that - the immense wealth of creative expression that's possible to people when they are not necessarily in the art field -beautiful - the kind of dances people make, the kind of art work they do, the drama, I mean it's just incredible, and it doesn't seem like something that special. Creativity is just like being alive, not just a specialized activity, but something that's more natural. It's just what it is to be alive, and the creative modes I think focus that and make it more grounded so it can begin to build, and it keeps it grounded in the sense of the creative modes, it's just like a real available capacity that people have. So that's a general sense of the capacity available for everyone- not necessarily just artists or those with training. Healthy people are also doing it, they're not just neurotic. It's just a wonderful feeling to walk in on a group where everyone has been doing this together - such graciousness they have among each other, and a sense of satisfaction, and that doesn't mean everyone is just blissed out or anything, I know when I was an intern there were a lot of strong negative feelings that kind of came out and needed dealing with, but still there was a sense of the overriding sense of goodness of people and willingness to live together, you know loving feeling, and I think that has a lot to do with doing art together -"

I. "The art activities -"

C. "The art activities, yeah, I've become a whole lot more aggressive about speaking about my feeling of art and the need for art in our society, how so many other problems are happening are happening because there isn't enough art, so a lot of the shadow side of people that has to get expressed through war, nuclear bombs and jail and sickness, drugs and all that stuff, and it doesn't have to be that way, the power of art, I mean it could really put a dent in all these problems, there's no doubt in my mind -"

I. "As a way of expressing fully the shadow side -"

C. "That's right, and appreciating it, getting some juice out of it so it doesn't take forms that destroy people."

I. "Is there anything else you'd like to add?"

C. "Oh, I could talk forever, but I can't ---"

I. "I really enjoyed this, you spoke very eloquently"

C. "Thank you, I must say one other thing, I do really feel that the space that people move in to when they're creating is very definately spiritual, meditative place, and, uh, it's connected to, any of the practices that I have that are effective are having to do with feeling one's own self in the moment through breathing and through body, I just think that the artworks put people in that same place, it's just one thing that got clear through these workshops, the connection between the spiritual path, the transcendental, the experience is just the same as creativity."

I. "What does 'transcendental' mean for you?"

C. "For me, it means moving into an element like in a very deeply kind of cosmic space , moving in touch with some very basic elemental truths, which means you step away from the problems as such, and move into the earth, the wisdom on the air, it's like you plug into some very deep elemental power, which is what I think you do when you pray, you know you look to the heavens, so like color is an elemental power, light, movement, so it's transcendental just in that sense that you're plugged into a larger piece of the world and nature which transcends certain struggles and activities you get caught up in - diversities, polarities -"

I. "It reconnects one -"

C. "Yeah, -"

I. "With the transcendental -"

C. "Yeah, it reconnects one, it's like plugging yourself into an electrical socket (laughs), you know you just get those whole other kind of viewpoint, energy, it just changes everything -"

I. "Anything else you'd like to add?"

S. "No, (laughs)"

## **APPENDIX F**

## Scoring Manual

### Introduction

The purpose of this manual is to describe and illustrate several themes or categories that I have devised of the experience of creativity in person centered expressive therapies training. The themes were formulated through a process of analyzing individual taped interviews for common meanings and then progressively comparing the meanings to find the seven major themes. This manual will be used by raters in a reliability check to determine if other people can reliably score paragraph-length excerpts from the interviews according to the same thematic category system that I have devised.

### Directions

The reliability check consists of 50 paragraphs randomly selected from the interview transcripts. Each rater is to write a score for each paragraph according to the scoring system outlined below. Each paragraph has been typed with a space underneath to write the score. You will have an unlimited amount of time to score the paragraphs and may go back and review or change scores as you wish. Please feel free to refer to the Scoring Manual as often as you like.

There are seven major scores or themes which describe a co-participant's experience of creativity in PCETI. These major scores or themes are:

1. "C.C." - which is an abbreviation for the theme labelled "Experiencing the Creative Connection".
2. "U" - which is an abbreviation for the theme labelled "Universality".
3. "S" - which is an abbreviation for the theme labelled "Sharing".
4. "T" - which is an abbreviation for the theme labelled "Trusting".
5. "A" - which is an abbreviation for the theme labelled "Allowing".
6. "F" - which is an abbreviation for the theme labelled "Freeing".

7. "E." - which is an abbreviation for the theme labelled "Empowering".

It is possible for a representative paragraph to have more than one of the themes. In these cases, each theme should be listed under the paragraph.

If you are unable to discern any of the themes listed above in a given paragraph, score it as a "?". If you have difficulty with a paragraph, please try to explain the nature of the difficulty in the space provided beneath it. This will be helpful in making final revisions of the thematic categories.

A way of visualizing the thematic category system is in the form of a spiral (see Figure 1). Each of the paragraphs to be scored represents a coparticipant's description of their experience of feeling creative in relation to Person Centered Expressive Therapy Training. In reading and attempting to score these paragraphs, it is important to keep an open mind as much as possible and not allow your own preconceptions or beliefs about creativity bias how you score them.

The remainder of this manual is a description of the thematic category system. Please read the following descriptions at least once before beginning to score the paragraphs.

1. Theme: Experiencing the Creative Connection -Score as "C.C."

This theme refers to coparticipant experiences of feeling creative involving participating in art, music, movement, and writing experiences (not necessarily in that order) and of sharing and processing this with other group members. Focusing on the inter-relationships among various art forms has been described as "the creative connection" and is the core of PCETI Training. Coparticipants may describe experiencing inter-relationships among various art forms as challenging, catalyzing, and opening up new possibilities. The unique emphasis on the inter-relationship of different art forms is what distinguishes this program from other creative arts approaches which may focus exclusively on art therapy or dance therapy or drama therapy, without looking at the possibility of combining these media. Experiencing the creative connection combines various expressive modalities with verbal therapy incorporating person-centered principles to follow the lead of the client. To some degree, the creative connection is a pervasive theme which is implied in most coparticipant's descriptions of their experience of creativity in relation to this training program. However, in some cases, coparticipants specifically emphasize the use of different

art modalities and the inter-relationships of the arts. In these cases, it is appropriate to score "C.C.".

The following is an example of a paragraph that would be scored as "C.C.":

#### 2.11

Using a lot of different art modalities was very challenging, like constantly having to go challenge myself and check in with myself about what it is I want to be doing. I never got a chance to be comfortable doing any one thing and it was like there was always something new. I think the effect it had, I got much more comfortable towards Level III and IV. The quick movement from one thing to another would help break down defenses. In Level I, when it was all new, relating to defenses, it was very difficult to stay closed when I had to be doing all these very new things and I find it's easier to pay attention without the fear or whatever - later on in the program, it was much easier to enjoy it, to be relaxed about it, and to let happen whatever would happen and know that it would be an experience I would welcome.

#### 2. Theme: Univerality - Score as "U"

This theme refers to an experience of feeling creative in relation to Person Centered Expressive Therapy Training where the focus is on a sense of the numinous, unity, and connectedness with all of life. Coparticipants describe experiences of being more in touch with their spiritual side and a sense of transcendental connectedness that may occur in the course of everyday life. Because of the pervasive quality of this theme and it's ability to manifest at any point during the experience of creativity, universality is depicted as the ground in the thematic diagram (Figure 1).

The following is an example of a paragraph that would be scored as "U":

#### 17.3

Being involved in the process is the most enhancing atmosphere for creativity. In today's movement work, X. led a group of us in simply learning how to listen, clearing our minds and learning to listen to sound, and to really have a sense of where the movement was in the body, all of that was very new for me. I really started tuning into the expressive quality of my body and my movement, and really enjoyed my flexibility and my range and the subtleties of expression. I could sense that I had a real magnetism to ritual and celebration and it feels like something I want to do more exploring of and that's pretty creative. I had a real sense of choreography, patterning, some sort of form, and some sort of ordained form. The movement today touched



on a lot of larger issues and that was one of them - that our lives are choreographed. In terms of creativity, I could sense creation, a sense of holy creation, when I arrived at the feeling of life being choreographed - it gets me in touch with a higher power. Moving from the inside out and what that implies, I choose the face, I had a real sense of the face being the part of the body that the world sees and the sense of hiding behind the face, yet the body and face being exposed. I really had a sense of the eyes being the windows to the soul and how much do we miss because of the exterior form, how much contact do we miss because we get trapped by the exterior form instead of being able to see past that exterior form to the windows of the soul that connects us all. I think creation and creativity is all about these universal levels.

### 3. Theme: Sharing - Score as "S"

This theme refers to the experience of feeling creative in Person Centered Expressive Therapy Training from either sharing creative work in a relationship and/or having others serve as an inspirational catalyst for creativity. In the first perspective, coparticipants describe wanting to share expressive therapies work with others, with through taking it back to the classroom or other professional roles. In addition, coparticipants also describe experiencing relationships to other participants and the group as facilitative for both inspiring creative work and supporting and affirming one's own creativity. In describing the here-and-now stimulation of other creative people, coparticipants all describe the importance of the community dimension for creativity.

The following are examples of paragraphs that would be scored as "S":

#### 1.6

The most important for me is the sharing that your story is heard by others and they hear you with empathy, like in the person-centered therapy, really hear you, you're really heard and non-judgment, you have really a feeling for where the people are now and you go through and recognize it and you honor it and accept it and you help them accept it too, you listen non-judgmentally in an accepting way where they are now and give them feedback - I learned that in this training - to really learn to listen and give a feedback that the other person recognizes that you are with them and you can hear them and you can understand them so far as you can, be honest. I got very reassured. The workshop was a reassurement of something I honor and value, it felt so right, I felt at home.

15.7

The group process is talking about what they see in your pieces or giving you an assignment to write about it, then you are sort of forced to confer and reflect about what you did. I need to be put on the spot, otherwise I don't do it. I puts me in a structure and a place that I have to fulfill that assignment and then I do it - it helps to see meanings - there is some nonchalance or resistance - I wonder if I would do all this stuff on my own. At home, I put the stuff away and I don't think about it, in fact I don't want to think about it. The environment here puts me on the spot, in fact, the whole process is influenced by the group, without the group I wouldn't even draw all these pieces, so in that sense the group is very important for this process, otherwise I wouldn't do it.

Although seemingly discrepant, these paragraphs both describe important aspects of the theme of sharing, relating to others and being inspired by others to create.

#### 4. Theme: Trusting - Score as "T"

This theme refers to coparticipant experiences of feeling trust in the process of creative expression during Person Centered Expressive Therapy Training. Coparticipants describe this theme as feeling enough safety and acceptance to explore the unknown, often producing creative works accompanied by a sense of "I don't know where it came from.". The emphasis in the training, particularly highlighted in this theme, is trust in the process of creative expression as opposed to manifesting a specific creative product. Additionally, there is a quality of relying more on intuitive awareness and guidance, trusting the process of creative expression and "letting it take over" and not having to control the outcome.

The following are examples of paragraphs that would be scored as "T":

6.3

The training has encouraged me to trust more of my fantasies, to have more of my playful self as being close to the creative flow, to try to trust more of the non-verbal self rather than to try to find the answers, to analyze things - since I started this training, I've been doing an art journal on newsprint practically every single day, I'd do a drawing and write some poetry to go along with that, and every day I've danced since I started the training by myself

#### 5.4

During the three generational talk, people were drawing and painting and some were just listening, I had some watercolors, I had no image of what I wanted to create or anything, it was more or less doodling, but the painting that came out was so fantastic, it was so weird, I don't know where it came from, it was just something that developed as I put a little paint here and a little paint here, I didn't even think about where I was going with it or anything, so in that way I wasn't presented with a problem or a question, at least not a real obvious question, it was just a comfortable talk, nothing hit me particularly hard or anything, I felt real at ease when I was doing the painting. At one point in the middle I looked at it, and I really didn't like it, it felt really good, I enjoyed how it turned out and I felt real pleased with it, it was a very good feeling, I had finished it.

#### 5. Theme: Allowing - Score as "A"

This theme refers to coparticipant experiences of allowing themselves to get in touch with their creativity and explore all facets of oneself. This theme is frequently described as permission, "being able to do things in my own way without being told." and freedom from judgments, lack of confidence, and doubts. Co-participants also describe allowing as giving themselves time to do things they hadn't given themselves time for. Another aspect of this theme has to do with letting go of "product" expectations of what to create and focusing more on the process.

The following are examples of paragraphs that would be scored as "A":

#### 12.1

The training opens a space, not specifiabile, for people to be creative, and I feel that is a very special and priveleged thing to have because I don't think it happens so easily in our everyday life, we are not living in a world where uniqueness and personal creativity is too much encouraged - I have felt this program offered this very special space where those things occur

#### 11.9

The creative activities have influenced my beliefs about who I am as a person, especially as a man, that for me as a man to honor my creativity, to feel joyful and vital and alive in the process of sharing and showing who I am as a creative, dancing, sharing, musical person, that just has so much to do with being a man in this culture. I feel like I haven't really searched out places where I could be fully myself as a male and be comfortable with that. Outside of

here, I guess, I'm afraid I would feel that I would be judged or something. I also has to do with the people who are here. The woman that I feel the freest here to dance with is a dancer herself, and I don't think I would be able to go to that depth with someone who isn't also free to access themselves, had she not been here, I would not have felt as free

#### 6. Theme : Freeing - Score as "F"

This theme refers to an experience of creativity in Person Centered Expressive Therapy Training when coparticipants report a release from normal constraints and more open and able to experience various emotions, as well as qualities such as spontaneity, insightfulness, a sense of timelessness, and effortlessness. As one moves beyond the usual constraints or boundaries, coparticipants feel freer to explore the unknown and move beyond usual limits.

The following are examples of paragraphs that would be scored as "F":

##### 11.8

Time doesn't exist when I'm dancing, when I'm making music, when I'm drawing, when I'm doing some art piece, when I'm spontaneously writing, time doesn't exist, there is no such thing, I'm so involved and caught up in the activity, the last thing I think about is time . . . this has something to do with being real, with being in the moment, being real and honoring my needs and other people's needs, being intuitive about how we are relating, and we would like to continue our relationship to be - so it's then like having to come back to cruel reality, which is this world of little things being chopped up into little time sequences - we obviously really loose touch with the feelings and our needs and just eat at at certain time or make love at a certain time, regardless of what we are really feeling. We've got a cultural reality which is created for before we're even born into it, it's really quite divided up into all sorts of boundaries in millions of ways. This training has to do with learning what boundaries are there, and which ones we've created, and which ones we can changed, which ones serve us and which ones are walls between us and others and between us and our creativity.

##### 10.1

I haven't defined creative yet, but I guess it has to do with being in a flow where things happen naturally and one thing leads to the next, especially when we're working with any creative media when we move from one media to the next - that's when I have a sense of something almost like inevitable happens, like it has a life of its own, there's a lot of connections made on both an internal and

psychological level; also the forms are coming out. I can't say at what point it happens, it just happens a lot in these workshops. For me, it doesn't happen as much when we're talking and speaking as when we're dealing with a modality or art modality, that's when it happens.

#### 18.2

Movement really loosened up a lot of emotions for me, it was just as important as the art or the colors, as well as the music, but each modality represented a different avenue for me to explore myself, so I came in touch with a lot of emotions from the movements and the sounds we made. I made a greater connection with myself and my femininity, with my spirituality and with my creativity all connected in a oneness with my feminine side. It was like I felt an energy and an awe in combination, that I was able to expand and explore and it could go on and on. I kind of allowed me to feel so free spirited - that I just kind of expanded, it was almost like a volcano erupting and I just zoomed!

Each of these paragraphs represents various facets of the freeing theme. Paragraph 11.8 represents the timeless dimension, paragraph 10.1 describes a flow experience, and paragraph 18.2 describes experiencing emotions leading to a greater sense of freedom and inner connection.

#### 7. Theme: Empowering - Score as "E"

Empowering describes the experience of developing awareness of one's needs and having the ability to act on that. This theme refers to the individual's experience of feeling empowered in relation to creativity in Person Centered Expressive Therapy Training. Coparticipants describe this experience as knowing that one has the resources in oneself to work things out and create one's life in a dynamic way. This experience often involves a sense of knowing that one has the resources internally to be able to co-create and take responsibility for one's life. Other coparticipants describe coming in touch with their own capacity to heal both themselves and others and beginning to take oneself as a priority. While many coparticipant's focus on developing a sense of self-empathy, described in the paragraph below, this theme does have some common meanings with the sharing theme in that co-participants also express a desire to use expressive therapies work to empower others to learn to access their own power and take responsibility for their lives.

The following paragraphs are illustrative of this theme:

2.14

I wasn't looking forward to the intern paper we had to do. I started gathering my notes together and make an outline and pretty soon I had this idea of empathy, I'm real excited about it - I was thinking what am I going to do for my thesis and that's transcribe X.'s interviews and see how the concept of person-centered gets across in his interviews and how is that different from how person-centered gets across in this training program? In a client-centered setting, it's an interpersonal empathy and in this program I felt like I learned to have empathy for myself, that it was totally for me to learn that and this provided the environment for that - it was totally me that gave myself empathy - I think it's like learning to say, "O.K., what is it you want to do? Do you want to draw? Do you want to sleep? Do you want to go take a walk? to really be constantly asked to get in touch with that. Like really, what is going on here when we do the movement? Do you want to just move your finger? How do you want to move this time?, and however you want to do it is fine.

Somehow it it seems very different because I was for a year in a person-centered sort of therapy relationship several years ago and I learned from that and I grew a lot, but somehow it seems different from what I learned in this program - it's like in a therapist-client role, the therapist is giving the empathy for the client, but in this experience, it's like I'm giving it to myself, which is almost like a more profound experience.

18.8

I could make a comparison to see how was I living before, how did I experience myself during the training, and how was I going to live my life when I came back, because I knew I wasn't going to go back to living as I once did, because after experiencing what I did in this training, I had to see if I could adjust my pattern of living according to how I was fit which was something I absorbed from the training, a new way to see life and myself. When I returned from Level II, I definately made up my mind, not about do's and don'ts, but about allowing myself, it was about a sense of freedom. I knew I was in control and I could change my life if I allowed myself and I had to take time and find a way to be who I was and how I wanted to be. I gave myself permission to set my priorities first, the priorities that I set first was allowing myself to be myself and to explore myself as much as I possibly could in a way that expressive therapy encourages one to do. That would mean for me taking out time on a daily basis to explore myself, to be with myself, whether it be with my emotions, my spiritual side, my intellect, my creative side, and to set aside time on a daily basis.

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Before you start, please re-read the directions at the beginning of this manual.

## APPENDIX G



**Scoring Items**  
**The Experience of Creativity in Expressive Therapies**  
**Training: A Phenomenological Investigation**

1. Creativity to me is like an altered state of consciousness, the altered state of consciousness is an openness to the environment, openness to ideas, openness so things can flow through you - possibilities, other people's processes - everything in the environment to be open to it and let things flow through you, just having openness with no ideas, which is what I'm doing here, trusting my own process and then drawing, painting, and moving without having any preconceived ideas of what I was going to do before I sat down
2. The arts do relate to each other and support each other and grow out of each other in a very definite organic way, and I don't think it's the same for everybody, for me, I stay with one thing for a relatively long period of time just because my process is slow in that way - when my writing doesn't feel real fluid, I stop, I don't do it anymore ... I figure it's kind of like peeing, you do it for awhile and that's all there is to do -you don't sit and go 'Well, why isn't there more?' - it doesn't make sense - so I move to another art form at that point, I move to painting a lot of times - this is assuming there is something to be expressed
3. I really appreciate the facilitators vulnerability and willingness to be real and open with their struggles and misgivings and inadequacies and desires, to be one of us, modeling the person that's growing and still in the growing themselves, to show and reveal that to me is empowering. Empower is coming into my own, the powers that I already have, accessing the feelings, the abilities and expressing my God-given talents, feeling safety and security to express
4. Writing has been a time during the program when I felt creative, when I finally get a chance to write - what I mostly think of is a time concept of Maslow's that I feel really close to is that I loose track of time, I don't care where I am, what I've done, if it's time to eat, it's like I'm totally in the experience and I've sort of lost track of everything else, it's like when I've seen X. do therapy or something, the room could fall down around him and they'd still be sitting there in their chairs doing the interview, it's like that happens to me with whatever I'm doing
5. I'm creative all the time. I'm hardly ever not in the creative state of mind. To get into that state of mind

where you let ideas come in and flow through you and let things happen, I need time to be creative, not only the time that you're actually making creation, but the time before, to make a space for it. I cannot sit down and do something. I have to allow for the creative process and allow is important, I have to have that daydreaming time, mostly for me, it's daydreaming time before I write.

6. I'm an artist, an art teacher, I've worked with graduate students and professional artists, and one thing that comes to me alot working in these workshops is how creative everyone is - the beautiful things they do when they're working from feeling - I really appreciate that - the immense wealth of creative expression that's possible to people when not necessarily in their art field - the kind of dances, art work, drama - it's incredible. Creativity is just like being alive, not just a specialized activity, but something that's more natural. It's just what it is to be alive, and the creative modes I think focus that and make it more grounded, so it can begin to build.

7. This is a very highly creative environment, I'm used to being creative by myself, everybody in the environment is also going through their creative process - that's very stimulating and enriching - it's a here and now stimulation of other creative people

8. I see it almost as amplifications of a process of orienting, like evoking more and more - going through a sequence - doing a visualization, and then doing a drawing about that, and then doing a movement about the feeling of the drawing and that sort of thing, that coordinates the various arts so that they can speak or stimulate each other, catalyze, catalyze further, going deeper - I like combining them all and I like having a sequence that does that and I like the sharing afterwards because I think the talking extemporaneously, things pop out, and having to express something to someone, instead of that it's just this thing I did and I hated it and I put it in the garbage can, and don't think about it anymore - it's not random and had nothing to do with you, it has everything to do with you and so what is the connection, so I guess curiously exploring the connection, the creative connection

9. I got very into my inner child yesterday doing the exercise where we did the guided fantasy and once again it had to do with the particular individual I was with - I know it was a gift to be with someone who had such a similar relationship in her childhood in terms of her relationship with her opposite parent, we validated one another, we facilitated one another's process, we were just the right people to work with one another at that time - I really

trust the process here, there's something innate in each pairing, each relationship, each group that we're with that allows us to get into a new level, to find out to share and learn new things about ourselves

10. Empowering myself is a process of coming to understand how much of an effect I can have, coming to perceive myself as effective, and it's having an effect on other people and on my situation and seeing what that power, how far that power goes, what are the limits of it, an understanding of the range that's available to me - that's frightening too, because there's a part about realizing if I want this to happen I have to at least start setting it in motion

11. I think that through expressive arts, we get in touch with this free creative part of ourselves that wants to collaborate with others, but doesn't want to be stepped on, doesn't want to be walled in. I feel that if a person is given a chance to be creative, he will learn about his internal freedom, which is something that we are not quite aware of either. I think it's very important that we all should get in touch with this internal freedom because that's what's going to give us the possibility of creating a better world, we won't be driven by extremes, we won't be governed or convinced to do things we are not. I've done this in Argentina in Shantytown, having children paint freely, and I've been told be 'POLITICAL' what's the use, those children need houses and food, and I agree, but they need to know they're persons to and that they're creative. There's a level of immediate need, that would be shelter and food, and then there's that need that is so urgent as this one that sometimes is not cultivated, the need to create beauty and use colors and forms and shapes

12. I really feel like I have gotten in touch with my spiritual side here, which kind of comes as a surprise. For me to get in touch with my creativity is indeed a spiritual opening. I'm channeling my spirit, that creative force is being let free, and that is like a spiritual awakening - it's kind of an ecstatic feeling of tears and joy, it's some fine line between pleasure and pain. I find myself thinking "This feels wonderful, this is a safe place to be all of me." and that's what I associate with the spirit

13. The dancing part was especially inspiring for me, I've always loved to dance, and I was actually dancing my own material, not just using music and dancing, but dancing my own imagery and becoming different sides of myself. I was aware of the free spirit in myself, a much more wild and impulsive side, liberation - abandoned movement, not something that's constricted and inhibited, going all the

way with an impulse in terms of movement, not repressing a feeling

14. To contribute, to change for the better is very important, to use my talents and my gifts to share, not hide them under a bushel. I think it's important to have the balance of sharing, of giving and taking, to have that balance - I think it's more the spiritual balance, I think more the spiritual aspect, and the consciousness that we all belong together, that we all are one, and that if somebody else suffers somewhere it's also hurting us because they are a part of us, I believe everything actually is belonging together, even the earth and the material world, if you corrupt it, if you just use it, it will hit back on us, so we have the balance in everything, you know of giving and taking, it's very important for me - I like to share what I learned in all those workshops and this workshop that was so meaningful to me, so I like to share those with people who don't have much of that and who need to

15. I do believe teaching can be a very creative profession, I'm trying to be real intuitive when I teach and just go with it, just do it, what I'm trying to do now is see if there's a particular process I go through when I teach, I want to consider myself a creative person and I want to treat my profession as being creative, instead of just being 'eh-eh-eh'. I don't want it to be a separate thing, like just being creative when I'm trying to paint or dance. That's a real new thought, before, creativity was just for artists, and now I'm beginning to see there's also other ways to be creative, it isn't just arts. It gives me freedom and it gives me choices also, that I have the resources inside myself to work things out, I don't have to depend on other people to tell me to do something or to give me an answer. I'd like to give myself more credit that I have the intelligence and creativity and resources within myself to do what I want to do, and how I want to do it - I don't see myself ever coming to an end

16. Being creative in a group environment, I particularly enjoy people, I enjoy working with other people, I feed off of other people's processes - it helps to nourish me and I like to nourish others a lot - I like to give as much as I get

17. One of the things about the workshop, especially at the end is kind of an occurrence of synchronicity, certain events fall together, you run into people at the right time, certain things emerge and they're sort of connected with the next meeting - there's a certain creativity, it has to do with the whole experience, not just the sessions, but the eating, the whole thing, kind of like entering into a flow

and connections are made that just seem very potent. I think of it as creative in that it's not planned. It's something that emerges - a surprise - it's fun, there's a sense of real enjoyment - it's kind of like a heightened sense of living - feel more alive

18. I still continue to hold on to the healing power that I feel that expressive therapy can offer - the person-centered approach connected with the healing of allowing an individual to be who they are at a given time I'm together with them and to give them permission to allow them to explore to see where it takes us. It's given me an ability to have a patience and tolerance and healing and sensitivity about me that I don't feel that I had before.

19. To get more depth, you need time to go into a space of trust, really trusting, and allow yourself to relax and spend time to look at yourself, what's really going on inside you and where you are now without having your rational, critical thoughts interfere

20. I would say many things have happened to me in this level, I think creative would be embracing enough, but I feel I have grown, I've been healed, I mean it's not only the creative part - I even felt like sacred spaces were open for things to happen in a very spiritual way, as you would suppose it would happen in a church - a space where God can be made more visible, closely felt, and I felt quite surprisingly, I didn't think this would happen - I said how very strange this would happen in a psychological training program - like when X. was doing her counseling demonstration and she spoke to the person who was there of the possibility of feeling her own uniqueness, I mean we know it implicitly, like there will never be another fingerprint like ours, which was like saying well, you're this creature of God which is absolutely unique

21. Another level of creativity is getting in touch with my own power and being able to honor it, not put myself down, I feel not very good if I do that, and then anger comes up and all those things because then I'm surprised about it, because actually I don't allow myself to do what I want to do and that is what I need to do.

22. Listening, just really listening to other people and myself, listening to my body, how much we need that . . . the point is to be present with the story, to be told where it hurts - the whole person-centered approach totally supports that - what's creative about it is what it allows - it's kind of permission, it's kind of space, it's kind of a psychic space that's created, a kind of freedom, it's creative to be able to create that climate where somebody

feels free enough to start creating their own climate - it's literally learning another way of being with oneself and with another person, it's in some ways unnatural because we've learned another way so well, but also the most natural way of being in the world - we have it in us to be empathic, and non-judgmental, compassionate, and allow each other to just be, but we have to find it again

23. This is a very highly creative environment, I'm used to being creative by myself, everybody in the environment is also going through their creative process - that's very stimulating and enriching - it's a here and now stimulation of other creative people

24. The freedom of allowing myself to just explore and use colors in whatever way I choose - it was such a freedom for me, a free-spirited experience which was so significant for my growth and re-birth - it allowed me to regress and then come forward. I had to go backwards in time with certain memories as I made certain connections with the here-and-now, as well as to the past, as well as to an expansion of almost like a future tense - a feeling of such an expansion of freedom of spirit, of movement, and motion, that I can allow myself just to expand and to grow and not be frightened of what I discovered

25. I realized for me how much rituals mean, rituals are becoming more and more important for me, and I also realized spirituality which is connected to it, is really very connected to what I want to do, art, psychology, and spirituality, to use everything - movement, art, and music, everything together - I don't like to limit myself to one form, to be open to new things and different things and choose that what works with a particular group and with particular people

26. Before this workshop, I never had a sense of being on a journey, a sense of being on a path. The workshop gave me the opportunity to deal with that and that's where I got the courage to change my life, to quit a job I'd had for 9 years that was very successful, to make a real big move to the side of creativity and away from business which wasn't feeding that part of me, so there was a lot of power in the work - it really gave me a sense of my power

27. When I'm feeling positive about movement, it's loosening a self-consciousness, that not being there, so it's more a free thing, I think it's close to what I was trying to describe when I've lost track of time, I would start something and before I knew it, it was time to go home (snaps fingers), it's like the day was 2 hours long or something - while I'm doing this certain one thing that

seems creative, nothing else is in my consciousness or something - if I'm writing, I'm not thinking about something else, if I'm moving and I'm not thinking about my body, then it's more natural and creative - it's like the experience is the only thing happening

28. The creativity is almost constant when you're in this type of environment, somehow seeing others create, I'm not sure what it is that makes it exciting or sparks a sense of creativity when I'm with this type of group and it doesn't happen with a different type of people. Someone triggers something, someone says something, things come out without really having to think about what's going to come out, there's a safety of just kind of going with whatever happens inside me, for instance this morning when we were swaying and talking, someone said it feels like we were on a boat on a journey, people just kept throwing ideas out, it was very spontaneous, and I said I wanted to drink some water and sink to the bottom and sit down on the bottom of the ocean for awhile and when I was ready to come up, I would just burp out the air and come up, I don't know where that came from, that just came out, I was intrigued with the idea and did fingerpainting with the image of myself sitting under the water and wrote a piece of poetry, a piece of writing about myself being under the water and I was trying to connect it to myself, being under the water felt like a very safe nice place for me to be right now, it led to a greater awareness of myself and what I needed emotionally

29. When I feel creative, I realize there's something in me that needs to be given form, given some work - definition - creativity to me does have something to do with expressing it, to me, it's not creative until it's put out - I'm thinking of it being creative once I've got it exposed because I recognize it then - actually it's an energy that's probably there and I don't draw on it that much - I don't give it as much expression as I guess it needs - I think it needs expression to keep moving. In this environment, there's an encouragement to express the process - physical space and psychic space - permission and encouragement - a kind of mental space that encourages, outside of here, I haven't had the time, and I haven't had the space and the frame of mind to be able to do that - I think it takes doing it on a regular basis to stay in that state of creative consciousness that allows permission for it to happen

30. There's something else that I want to say about creativity - the sense of awe that I have and the sense of it being something really sacred - and the sense of having real humility and humbleness and gratitude in some way . . . it's as if I were a particular estuary or something and the waters happened to flow into me. The creative force, my

significance comes from that, but it's not the other way around, it would be important without me or not - it keeps me from assuming that I know too much and it also makes me feel larger in some way because it makes me feel connected to everything else that's going on in the universe

31. The Hiroshima process was a real interesting one, it was Hiroshima day, people wanted to commemorate it, we started just talking a little bit about Hiroshima, one of the participants was a musician and read a poem and played the drums. X. took us through a process of drawing our feelings and reactions to the bombing of Hiroshima without any particular direction. The first drawing was what a horror that was from the viewpoint of what I would imagine the victims to be - agony and death and horror, the next drawing was completely the opposite. The second drawing was a very healing shape, a simple egg shape, which was a sense that just spontaneously came out of me, that need for healing, the last drawing surprised me also, I really liked it, it just came out of me, for me it was kind of a synthesis, a big affirmation of life and vitality, the healing of the creativity involved in the healing of that event - it was an affirmation - I wasn't really aware that it was there consciously, seeing it, I realized I've got that in me, it was a real validation, a validation of my own vitality, my own creative power and creative beauty - This process is the first time I've done anything where I've drawn, I wasn't a visual artist - what came out of me surprised me and really validated me - it really pointed out in the core was my capacity to heal myself, to create my life in a dynamic way - it tuned me into the capacity to create your life, for me, that's what creativity is all about - it's about creating life rather than some piece of art

32. Why I'm in this training is because I want to take what I'm learning about myself and what I'm doing with the master's work and take it back to the classroom and show the kids that they have that creativity inside themselves and they can use art as a tool to get to know themselves, it's not just to make a pretty picture or to make a dance to show your Mom or Dad, it's the process they go through, having them be aware of the process can tell them about themselves and how it can help them deal with life, to me it's a very important tool, I would like to take what I'm doing and take it back to the teachers also to work against burnout

33. I had 2 experiences, one where I was the counselor and one where I was the client that were very creative, really it was just creativity in the exchange - it's a lot like creativity - the flow between 2 people and to respond - it's just like when you're doing art on the paper or something - it's like you're responding to something inside of you -



there's this expression and letting it out or shaping it somehow, and then there's a response to the other person - it was that play, that real meaningful play, that play that tapped into really deep things -it was real enjoyable - it was that same kind of getting engaged with the situation, in this case it was another person and their energy and where they're coming from - I think a relationship is something creative, I think people create relationship, it doesn't just exist - the actual content of the relationship is creative

34. The training helped me to feel more spontaneous and tune into my impulse moment to moment. When I was moving, painting, drawing, and dancing, I had a real trust in the flow of feeling, a trust in the moment that I didn't have to do anymore or less than what I felt - there was a real sense of universal connectedness, and a sense of mystery

35. What I'm afraid is that I felt so creative the whole time, creative in the sense of getting in touch with what creativeness is, even the days we were off we were supposed to be resting from the program, we were still involved in it - I remember going to the sea one day and seeing the sea for the first time in California - it was a grey, beautiful day and we sort of danced in the beach and ran through it, it was still the process going on, then X. took us to this big, beautiful huge mountain, and there was sun there and birds, enormous birds were flying like eagles and we sort of danced like the eagles - it was not the kind of thing I would do in Buenos Aires, you know, go out and dance to the birds flying - I feel I was in the process of therapy in terms of expressive arts therapy program - It was like the program permitted us to open concealed doors or concealed windows, and once they were open, anything could happen!

36. One of the most important parts of creativity as I said before is slowing down and listening, when I was a client in an expressive therapy demonstration interview, I hit on some transitional topics I'm dealing with and feeling very stuck, indecision at this point, because I'm in the process of moving from one place to another and have quit my job and have made a lot of changes for myself. I sensed I was holding a lot of tension around the issue in talking about it, and then expressing it through paper and color, it just flowed when I drew how I felt, the image immediately came into my mind (snaps fingers), it seems not to have come from my brain at all, more of a gut feeling and through my hands - the what, why, how, when, and where of creativity gets in the way of the flow of the feeling - what happens for me is to analyze is to paralyze - I'm not absolutely sure if that comes out with my best creative product, but as I said

before, in terms of true and pure creativity, I think it's the process that's more important than the product

37. It's more a matter of which times are more creative. I feel like this environment here is the perfect vehicle for me to express and explore myself in such a variety of ways. The first one came up in Level I when we did the sequence of movement, art, and then back into movement again. I chose to go out and really act, act out going into subpersonalities and in and out of various emotions of characters in front of the group. The first time I remember feeling enough safety and trust to share that part of myself I normally don't express, lusty, outrageous, off the wall, angry, provocative - I guess you could think of it as the dark side. Through this subpersonality, I could also access a lot of judgments that I carried with me that keep me at a distance from folks. The key was that it felt safe to go into these things. There was a lot of fear that I experienced too. The fear of once I get out there too far in terms of letting people know how nutty I am, that I may be judged. Another part of the judgment was as long as people didn't really know me, I felt somehow superior, so that kind of fell away, that feeling of separateness and superiority around how complex a person I am. This environment is really like permission to be myself.

38. I really feel the space people move into when they're creating is very definitely a spiritual, meditative place. Any of the practices I have that are effective are having to do with feeling one's own self in the moment through breathing and through body. I just think artworks put people in that same space, it's just one thing that got clear through these workshops, the connection between the spiritual path, the transcendental, the experience is just the same as creativity. Transcendental means moving into an element in a very deeply kind of cosmic space, moving in touch with some very basic elemental truths, which means you step away from the problem as such, and move into the earth, the wisdom on the earth, it's like you plug into some very deep elemental power, which is what I think you do when you pray - so like color is an elemental power, light, movement - it's transcendental in the sense you plug into a larger piece of the world and nature which transcends certain struggles and activities you get caught up in - diversities - polarities - it reconnects one, it's like plugging yourself into an electrical socket, you get this whole other kind of viewpoint, energy, it just changes everything

39. One thing I think is kind of important is the training has a certain amount of structure and a certain amount of non-structure - a potential creative experience or aspect of that is that people can find what really feels right for

them and make their own choices, about if they really don't want to do something, than not do it, or if they want to do something else than what's going on - I think it's an important part or dimension of creativity - it's a thing each individual has to deal with, when the time is structured and you're supposed to do this and that, for people to really get in touch with if they feel they need to do something else - I think that's also a possibility here - It think these things are offered and there's a process to staying with what's going on with yourself - I think that's something that has to do with creativity and is creative - It's not just about taking care of yourself - it's about really listening to yourself and if your creative flow is going to take you in a different direction then to go that way rather than to say, I have to do this and that because this is what's going on - some people are there for their own personal experience or growth, some people are there to learn all these processes and techniques that they can use in their work - I think there's some possibility of having some of both and finding your own balance and just defining what it is you are there for and what you want

40. Just trusting the image, trusting the process, not really having to do anything consciously or purposely at least in these art therapy kinds of art, trusting that "it" will happen, or that something will emerge

41. Everybody stimulates me and brings up my issues in one way or another - it's almost like a mini society when you bring a whole group of people together under one roof for an extended length of time, you're creating a mini society and your issues are going to come up. I live alone, according to my own rules, I'm totally independent. Here, you don't have as much control over your life when you go into another environment where there's other people where you are sharing - this environment can trigger emotional things that you have the chance to work out in creative ways which is nice - it's constantly being triggered by working with other people. For example, I did that painting and cutouts and so forth, I had no idea what I was doing, I felt very vague and I almost didn't have too much interest in it, but when I worked on it with 2 other people - I really understood what I was doing when I started talking about it in the first person and then further moving it into movement, further defining what this was - then it became scary because I really started understanding, but that's wonderful because the arts really allow the unconscious to come up and you can really learn through the arts, it's a wonderful way of the unconscious, making yourself know

42. All of the modalities and creative expression were very important for me and I think that I went from one stage to

another in each of these modalities. When I experienced the movement and the emotions connected with it, I was able to change from a physical experience to something more sedate with art and using the intensity of allowing myself to explore with colors had a very strong emotional connection for me, but it was a different kind of healing effect also. I'm going from one stage of exploring my body movements with sound, music, the motion of my body, and a complete integration of the physical experience that evolved my emotions to an experience to something that was more of a silent experience, but with the expressions and dynamics of color

43. One of the wonderful things about art or expressive therapy is getting some sense of trust in the process and trust in oneself and a creative flow and cycling it back to center enough so that something else happens, if the insecurities come up there's something to speak to them, so you just don't run away with it, but work on the process

44. I feel creative just after I do artwork and I'm exploring a picture for it's meaning, I'm using non-dominant hand and "I am" statements, and I'm becoming part of the drawing or painting - I feel much more creative when I use my non-dominant hand do the writing at the end of it, becoming different parts of what the artwork is, much more so than if I were using my dominant hand which would keep me more distance from the work and the unconscious. When I'm using my non-dominant hand, it's a feeling of real merging with the artwork and with the meaning of the experience that I've drawn or put into art or painting, frustration that I can't write it fast enough, but it's very freeing not to try to give it any structure and it just comes up, seems to rise up out of the unconscious much more quickly, the expression and the metaphor and the sense of rhyme and truth. It's empowering, giving truth and beauty to my own experience or what I've already created, really giving it completion, validating the magic of the experience I've already had, but somehow giving it a container by using metaphor verbalizations. It's empowering because I realize I had a valuable experience, it gives me a real sense of the numinous and the divine, literally physicalizing the more mysterious presence. It's almost a way to make the holy and sacred come to life, to embody it - it gives me a sense of the extraordinary in all of us and it humbles me before the amazing presence all about and within

45. The training created a space to break boundaries basically, it made a space, there was a structure, there was a format, the structure provided actually a place where a person could go beyond where their usual limits were, where they wanted to go basically, it was a matter of choice, you

didn't have to, but you could if you wanted to. It was an environment of acceptance where people are accepted for who they are, there are very few rules in the environment other than "Don't judge other people, don't limit other people" - that definately was a rule, other than that, there was a lot of freedom to do what you wanted and felt you were capable of at the time. I had quite a few experiences with that, things I wouldn't have done in other environments - being given permission, there's some people who don't need permission, but I think I do to keep those boundaries and stay in with what's right and be acceptable to some extent - permission and encouragement, it's real interesting, we're actually discouraged, I think, in society, from doing those things that feel good.

46. Time gets lost in the creative process, there is no time, you can go into the past, you can go into the future, time can stand still, and often when you get lost within the creative process time is standing still. It's a nice feeling, sort of a womb like feeling of being in this nice place where you can feel free to just express and go and follow and there are no limitations, there's really no limitations with the creative process, only the limitations you put on it, that's the way I've always experienced creativity

47. The times I'm happiest creating is when I really have a sense of trust, a deep sense of being carried by my body, it feels like I'm being carried on a wave or something, trusting myself and also trusting the process, what enabled me to be do creative today was knowing that I had the time, that was sympathetic to my own rhythm - this morning in the movement session, I experienced myself in that joyous way, that trusting way

48. I had real creative experiences with art in the training, maybe the total atmosphere and doing the movement, even if it isn't real powerful in itself, brings up things from deeper, maybe in combination there is something there that makes the art grow deeper - the training has real good materials available - big paper and good colors, I saw other people using materials that I don't usually use and I felt, 'oh, I can do that, too' and the fact that they were offered to me, the space is there, the time is there, the materials are there, other people are doing it, it's paid for, that's what I was there to do, so it really seemed like I could really do it, whereas trying to do it on my own, it's a lot harder for some reason - there's support from other people doing it, having a space set up for the environment to do those things is really great, it's powerful, it's like a greenhouse, it's an atmosphere we all come to can it's specifically for doing it, you immediately feel like you

have permission to do those things because it's all created for that - people come here and they give themselves this gift to just go and do that kind of thing and to let go of all their life responsibilities and experience this, this form, than they can hopefully take that back and carry on, use what really works for them, rather than just going and doing it than going back to your life and forgetting about it

49. I think being here has to do with the fact that other people are here, and so my creativity is not only with myself, but it's a relationship - the other moment was my first mirroring with X.. I was wonderfully freeing, I found another playmate besides myself, there were absolutely no boundaries in terms of what we could do, we totally followed each other, and it was totally playful and open with endless possibilities. It was wonderful to find a playmate like that, to move that way with, now that's something you cannot do by yourself. It was highly stimulating that there was another being in this world that I could play off of, and who would play off of me. I think the creative process is often a lonely process, I mean you're alone with your own creativity and the product has to come out and it's often very lonely, take painters for example, a very lonely type of existence - you have to be alone while doing it - well here you also have to be alone during the creative process, but you also have the possibility of being with others

50. When I really feel like I'm creating something new to myself, it's such a good feeling, it boosts my confidence and my self-worth, I feel much more centered and complete. When I'm in the creative process, I look at things differently, my feelings towards myself change and feelings towards other people change also. I feel like I'm more able to relate to people and have a deeper connection with people rather than a superficial one. When I'm creating or in an environment such as this where creativity is encouraged, I trust myself to connect at a deeper level. Your focus in this environment is to be creative. I can put all my energies into it, it's an excuse to drop everything else and go at it and see what happens, it's just totally kind of a sense of freedom - the materials are here, the resources of the facilitator and the other people, the permission is here - it goes back to what I was saying, the freedom

## VITA

Mukti Khanna was born on April 27, 1960 in Larned, Kansas. She attended elementary through high school in Memphis, Tennessee and graduated as valedictorian from White Station High School in May, 1978. The following September she entered Stanford University and received a Bachelor of Arts degree in Human Biology in January, 1983. She studied at Shriram College of Music and Dance in New Delhi in the summer of 1983.

She entered the doctoral program in clinical psychology at the University of Tennessee, Knoxville in September, 1983. During her graduate studies, she received an expressive arts certification from the Person Centered Expressive Therapy Institute in July, 1988. She was awarded the Doctor of Philosophy degree in December, 1989 after an internship at the Medical College of Virginia in Richmond.